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INDEX TO VOLUME LXII

	PAGE
AMERICAN Art at the Anglo American Exposition Nine Illustrations	29
Architectural Developments in the Suburbs of Berlin By Jarno Jessen Eight Illustrations	52
Art School Notes Five Illustrations	166 328
London	166 328
Australian Artists Notes on Some Younger By William Moore Ten Illustrations	702
BRÖCHNER Georg A Norwegian Sculptor Stephan Sinding Five Illustrations	17
Some Open Air Museums in Sweden and Denmark Sixteen Illustrations	213
Brown Eric Some Recent Purchases by the National Gallery of Canada Six Illustrations	96
COLOR PRINTS of Edward L. Lawrenson The By Malcolm C Salaman Seven Illustrations	88
DOMESTIC Architecture Recent Designs in Eight Illustrations	175
ENAMELS by Alexander Fisher Some Recent Six Illustrations	36
FRATZ Henri The Salon of the Société Nationale des Beaux Arts in Paris Twelve Illustrations	41
Friecke P C The Paint ings of By E A Taylor Nine Illustrations	259
JAPANESE Stencil Plates Eight Illustrations	194
Jessen Jarno Architectural Developments in the Suburbs of Berlin Eight Illustrations	52
LIVERY John, RSA A.R.A. etc The Art of By A Stodart Walker Fourteen Illustrations	3
Lay Figure The On the Cult of the Ugly	84
On the Art of Collecting	170
On the Management of Colour in Domestic Decorat on	256
On the Record of Passing Events	330
Le Mair s Miss Willebeck Illustrations for Children s Books By Arthur Reddie Five Illustrations	223
Levetus A. S The Spring Exhibition at the Kunsterhaus Vienna Ten Illustrations	103
Lumsden, E S A R E The Etch ings of By Malcolm C Salaman Eight Illustrations	185
MANSON Thomas H Hon A R I B A What is a Garden? Nine Illustrations	268
Moore William Notes on Some Younger Australian Artists Ten Illustrations	202
NATIONAL Competition of Schools of Art 1914 The By W T Whitley Thirty one Illustrations	277
Nat onal Gallery of Canada Some Recent Purchases by the By Eric Brown Six Illustrations	96
OPAL Room An designed by Mr Kemp Prossor One Illustration	210
Open Air Museums in Sweden and Denmark Some By Georg Bröchner Sixteen Illustrations	213
Orpen, Mr William A R A, a Notable Portrait by One Illustration	87
REDDIE Arthur Miss Willebeck Le Mair s Illustrations for Children s Books Five Illustrations	273

Index

	PAGE
Reviews and Notices	81 168 253 329
Royal Academy Exhibition 1914 The Thirteen Illustrations	21
SALAMAN Malcolm C The Colour Prints of Edward L. Lawrenson Seven Illustrations	88
The Etchings of E. S. Lumsden I.R.C. Light Illustrations	185
Salon of the Société Nationale des Beaux Arts in Paris The By Henri Fantz Twelve Illustrations	41
Sinding Stephan A Norwegian Sculptor By Georg Brochner Five Illustrations	17
Society of Mural Decorators and Painters in Tempera The Twelve Illustrations	173
Spring Exhibition at the Künstlerhaus Vienna The By A. S. Leclerc Ten Illustrations	103
Studio Talk One Hundred and Thirty-two Illustrations	57 129 2 8 302
Berlin	163 242
Bordeaux	318
Bradford	66
Brussels	72
Copenhagen	70
Dresden	154
Edinburgh	140 236
Florence	158
Kyoto	77
London	57 129 2 8 302
Melbourne	316
Montreal	310
Paris	66 147 237
Philadelphia Pennsylvania	318
Port Elizabeth	310
Rome	75
Tokyo	321
Toronto	146 313
Venice	244
Vienna	166 252
Winnipeg	315
TAYLOR E. A. The Paintings of F. C. Frieseke Nine Illustrations	259
Tucker Arthur R.B.A. Leaves from the Sketch Book of Twelve Illustrations	123
WALKER A. Stodart. The Art of John Lavery, R.S.A. A.R.A. etc. Fourteen Illustrations	3
What is a Garden? By Thomas H. Mawson Hon. A.R.I.B.A. Nine Illustrations	268
Whitley W. T. The National Competition of Schools of Art 1914 Thirty-one Illustrations	277

LIST OF ILLUSTRATIONS

	PAGE
ALEXANDER John W. Portrait	297
Anghin Elizabeth Design for Lace Doily	292
Architectural Developments in Berlin Suburbs	53-57
Ashton, Will. Paintings	316 317
Auburtin J. Francis. Painting	46
Aufseeser, Ernst. Pen Drawings	244 245
BALLANTINE, Dorothy. Jewellery	290
Barlow, Myron. Paintings	157 153
Batten John D. Doors of a Triptych	181
" Mural Painting	175
Baxes Jessie. Boudoir Decoration	180
" Portion of a Frieze	174
Bell George. Portrait	208
" R. Anning A.R.A. Mural Paintings	179
Benjamin Louise. Stained Wood Box	289
" Mirror Frame	285
Bertoni Filade. Painting	230
" Portrait	231
Besnard, A. Portrait	43
Best Marjorie L. Gesso Box	248
Bian Giuseppe. Painting	247
Billotte René. Painting	47
Bilson Eva. Inlaid Chessboard Table Top	284
Birley Oswald. Painting	34
Bokke. Painting	78
Bourgoin E. Marble Head	42
Brangwyn, Frank, A.R.A. Painting	101
Brown Arnesby A.R.A. Painting	28
Brown W. Marshall A.R.S.A. Painting	146
Brundrit D. J., A.R.I.B.A. Design for Carved Oak Door	65
Brunner, Ferdinand. Painting	107
Brymner, William F.R.C.A. Painting	113
Burman, Ann e. Cabinet	283
Burt Robert D. Design for Damask Serviette	292
Buttar, Edward. Painting	138
CARVED Red Lacquer Tables	79
Champcommunal J. Etching	148
Chinese Wrestler's Dress	79
Ciardi, Guglielmo. Painting	248

Index

	PAGE
Reviews and Notices	8r 168 253 329
Royal Academy Exhibition 1914 The Thirteen Illustrations	21
SALAMAN Malcolm C The Colour Prints of Edward L Lawrenson Seven Illustrations	88
" The Etchings of E S Lumsden A R E Eight Illustrations	185
Salon of the Société Nationale des Beaux Arts in Paris The By Henri Frantz Twelve Illustrations	41
Sinding Stephan A Norwegian Sculptor By Georg Brochner Five Illustrations	17
Society of Mural Decorators and Painters in Tempera The Twelve Illustrations	173
Spring Exhibition at the Künstlerhaus Vienna The By A S Levetus Ten Illustrations	103
Studio Talk One Hundred and Thirty-two Illustrations	57, 129 228 30*
Berlin	163 242
Bordeaux	318
Bradford	66
Brussels	72
Copenhagen	70
Dresden	154
Edinburgh	140 236
Florence	158
Kyoto	77
London	57 129 228 302
Melbourne	316
Montreal	310
Paris	66, 147, 237
Philadelphia, Pennsylvania	318
Fort Elizabeth	310
Rome	75
Tokyo	321
Toronto	146 313
Venice	243
Vienna	166 252
Winnipeg	315
TAYLOR E A The Paintings of F C Froeseke Nine Illustrations	259
Tucker Arthur R B A Leaves from the Sketch Book of Twelve Illustrations	123
WALKER A Stodart The Art of John Lavery, R S A A R A, etc Fourteen Illustrations	3
What is a Garden? By Thomas H Mawson Hon A R I B A Nine Illustrations	268
Whitley, W T The National Competition of Schools of Art 1914 Thirty-one Illustrations	277

LIST OF ILLUSTRATIONS

	PAGE
ALEXANDER John W. Portrait	297
Anglin Elizabeth Design for Lace Doily	232
Architectural Developments in Berlin Saborbs	53 57
Ashton Will Paintings	316 317
Auburn J Francis Painting	46
Aufseeser Ernst Pen Drawings	244, 245
BALLANTINE Dorothy Jewellery	290
Barlow Myron Paintings	152 153
Batten John D. Doors of a Triptych	161
" Mural Painting	175
Bayes Jessie Boudoir Decoration	182
" Portion of a Frieze	174
Bell George Portrait	208
R Anning A R A Mural Paintings	179
Benjamin Louise Stained Wood Box	289
" Mirror Frame	285
Bertieri Filade Painting	230
" Portrait	231
Besnard A. Portrait	43
Best, Marjorie L. Gesso Box	288
Biasi Giuseppe Painting	247
Billotte René Painting	47
Bilson Eva, Inlaid Chessboard Table Top	234
Birley Oswald. Painting	34
Bokkei Painting	78
Bourgoin E. Marble Head	42
Brangwyn Frank A R A Painting	101
Brown Arnesby A R A Painting	28
Brown W Marshall A R S A Painting	146
Brundrit D J A R I B A Design for Carved Oak Door	65
Brunner Ferdinand Painting	107
Brymner William P R C A Painting	313
Burman Annie Cabinet	283
Burt Robert D Design for Damask Serviette	292
Buttar Edward Painting	138
CARVED Red Lacquer Tables	79
Champcommunal J Etching	148
Chinese Wrestler's Dress	79
Ciard Guglielmo Painting	48

Index

	PAGE
Clau en George P A Pa n g	24
Coates George Portrait	204
Mrs D Meeson Decora e i anel	176
Cohen Isaac Pa nt ng	63
Corot J B C Pa nt ng	155
Courbet Gustave Portrait	154
Cow e Dorothea Leather Book Co er	292
Cov shaw W H Ill m ated Altar Cards	3d - 303
Cullen Maurice Pa nt ng	314
DARNAUD Hugo Tempera l a nt ng	106
De Bruycker Etch ng	4
Degas Edgar l a nt ng	15
De La Gandara A Por ta t	42
De Luca C T Pa nt ng	5
Delstanche Albert Etch ng	73
De Posa e E O S atuettes	304
Dew ng T W l a nt ng	235
Dick W Ped Bronze Figure	31
Discevolio Antonio l a nt ng	249
Donne Walter Pa nt ng	32
Duncan John A R S A Pa nt ng	145
Dupuy Paul Michel Portrait Group	69
Ernst J. H. Pa nt ng	104
Eans Miss Copper Carvet	328
FATTORI Go an l Paint ngs	157-161
Ferre t Paolo Pa nt ng	6
Fisler Alexander Enamel Work	36
W H Triptych	328
Frag acomo Pietro Paint ng	251
Frederick C Pa nt ngs	250-265
Furse Charles W A R A Pa nt ng	10
GARDE sa Underley Hall and Le ens Hall	271 272
George Eric Painting	137
Gobo G Etch ng	147
Gold Lacque ed Box	80
Goshun Matsumura Pa nt ng	7
Govey Miss Enamels for a Book Cover	327
Grandjean J S udes	246
Grill Oswald Pa nt ng	117
Guth e S r James I R S A Portrait	58
Gwynne Jones Allan Pa n ng	135
HALL Carol ne Des gn for Book Illustrat on and Decora on a Calendar	279 286

Index

	PAGE
Hallo C J Etching	149
Hamilton, J M Clure Painting	298
J Whitelaw A R S A Painting	140
Hankey W Lee Paintings	59 60
Harcourt, Clewin Portrait	268
Harvey Horace C Design for the Decoration of a Drawing Room	277
Havet Henri Painting	44
Hendry, Edith A Design for a Wall Decoration in Tempera	77
Henning Gerhardt Porcelain Figures	70 72
Henry George A R A Paintings	30 97
Herkomer Sir Hubert von R A Portrait	76
Heysen Hans Painting	209
Hirschfeld E Leuze Painting	234
Hoff George R Modelled Designs for Panels	78 253
Hollingsworth Ruth Painting	64
Holmes, C J Painting	139
Holroyd Sir Charles Mural Painting	174
Howell, Sophie J Silver Cross	283
Hubner Ulrich Painting	166
Hughes Stanton H A R A Painting	33
IMPERIAL School of Art Tokyo	322-3 6
JACKSON A Y Painting	315
Jaksch Hans, and Siegfried Theisz Arrangement of Central Hall Künstlerhaus, Vienna	103
Japanese Dresses	80 81
Stencil Plates	194-201
Johansen J C Painting	211
KAESBACH Rudolf Sculpture	162-163
Karlinsky, Anton H Painting	110
Keesey Walter M A R C Lead Pencil Drawing	234
Kemp W J and W M How F F R I B A Designs for House	116 117
Krásný Franz Design for Country House	122
Krausz W Viktor Painting	105
Portrait	111
LALERT John R S A A R A Paintings	3-6 9 13
Portraits	7 8 10 11 12 14
Lawrenson E L Colour Prints	83 95
Leist Fred Painting	207
Leitner Thomas Painting	103
Le Muir Henriette Willebeek Water Colour Drawings	224 225
Lever Hayley Painting	210
Lhermitte Léon Painting	45
Liley, William Book Plates	27
Lucchesi A C Sculpture	35

Index

	PAGE
Lumsden E S A R E Etch ings	152 187—193
MAILLARD Fernand Pa int ng	150
Madame Fernande Tapestry	52
Malherbe W Portrait	43
Manet Edouard Painting	156
Marr ott F Peckford A K C A Des gn for Shield	310
Panel	310
Masks Japanese No	81
Mav son, Thomas H Hon A R I B A Des gns for Gardens	269 270 273 2 4
Menard Rene Drawings	237 238 741
Decorative Panel	48
Miller Richard Paint ings	151 300
Mottram Arthur Des gn for Woven Tapestry Frieze	271
Muirhead David Paint ng	100
Munn ings A J Painting	9
NANCE R Morton Model of an Elizabethan Galleon	2 9
Nicholson Dorothy M Design for Lace Fan	288
OSBERTOFFER George Painting	301
Okyo Maruyama. Painting	78
Open Air Museums	213—223
Orpen, William A R A Paint ng	98
Portrait	27
PARNER Harold. Sculpture	202
Peterson Emilie M R S W Paintings	235 236
Petrucchi Carlo Painting	76
Philpot, Glyn W Painting	99
Pinks Gladys A Water Colour Dra wing	63
Podhajsky Mela Tempera Painting	253
Power H S Portrait Group	97
Prencipe Umberto Paint ng	75
Rice Charles A Silver Buckle	289
Rigby Honora M Marble Head	233
Ritman Louis Paint ng	99
Rob nson E Tothergill Pa ntng	63
Rolshoven J Painting	293
Rothe Ella Coloured Drawing	252
SALISBURY Frank O Decorative Panel	182
Schubert Dr Otto Design for Villa	121
Shannon, J J R A Petruch	23
Shaw Bernice A S Dra wing for Illustration	278
Shepherd F H S Painting	130
Schel Ernest Silver Cup	66
Simon, Lucien Painting	50

Index

	PAGE
Simony Stefan Painting	109
Sims Charles A R L Painting	25
Sinding Stephan Sculpture	17—20
Soper Miss. Cloisonné Enamel Casket	3—8
Southall, Joseph E Painting	135
Squirrel Leonard R Etching	231
Lead Pencil Drawing	237
Stahlschmidt Margery S Bowl	231
Steppes Edmund Paintings	242 243
Stewart, Tom Silver Fruit Dish	239
Stokes Marianne Tempera Painting	173
Symons Gardner Painting	196
TETSUZAN Mori Painting	77
Thornton Edward Rose Bowl	327
Tillac J P Chalk Drawings	318 321
Trew Harold F Design for House	115
Tucker Arthur RBA Sketches	123—129
UNSWORTH Gerald and Inigo Triggs Plan of House	118
VOV DIVÉKJ Josef Etching	167
WAGSTAFF Hester M Stained Wood Box	238
Mirror Frame	234
Walton E A R S A Painting	143
West, Walter J Repousse Silver Hot Water Jug	235
Wheatley E Grace Painting	136
Whitworth S H Wood Sculpture	232—233
Whydale F Herbert Etchings	307—309
Wingate J Lawton R S A Painting	144
ZILLA Vettore Zanetti Painting	250
Zuloaga Ignacio Painting	21

SUPPLEMENTS

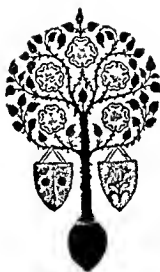
	PAGE
APPERLEV O Wynne R I When Tinted Reproduction of the Wood Engraving	305
CULLE Maurice Frost and Snow Tinted Reproduction of the Oil Painting	311
DEANE M R M Home Birds Coloured Reproduction of the Original Wood Print	141
E CLOSED Garden and Lily Pool at Gatton Park Surrey Coloured Reproduction of an Autocolour Engraving	23
FISHER Alexander Coloured Reproduction of Silver Prayer Book Cover in Bassett's Enamel Panels on Silver and Enamel Panel The Glorification of the Nativity Spring The Garden and The Spirit of the Opal Coloured Reproduction of the Enamel Panels	39
Frympton E Reginald La Madonna and Frome's Coloured Reproduction of the Spirit Fresco	172
Friesele Frederick C A Girl Sewing Coloured Reproduction of the Oil Painting	58
HANEY W Lee The Performing Bear Coloured Reproduction of the Oil Painting	61
LA FRY John, R S A A F A The Grey Drawing Room (1911) Coloured Reproduction of the Oil Painting	
The Greyhound (1911) Coloured Reproduction of the Oil Painting	15
Lawrence E L The Goddess of the Tarn Coloured Reproduction of the Original Aquatint	91
Le Mar Henriette Wilcock Baby's Tryst Coloured Reproduction of an Illustration for The Children's Corner	23
Lindsay Norman Princess Honey Bee Coloured Reproduction of the Water Colour Drawing	205
MOORE Albert Birds of the Air Coloured Reproduction of the Oil Painting	133
The Reader Coloured Reproduction of the Oil Painting	132
ORPEN William A R A The Countess of Crawford and Balcarras Coloured Reproduction of the Oil Painting	86
ROBINSON F Cayley A R W S The Coming of St Patrick to Ireland 430 A D Coloured Reproduction of the Mural Decoration	17
Rouble A Coloured Reproduction of a Sketch	67

L.C. 11 *Index*

	PAGE
SALISBURY Frank O The Great Twin Brethren Coloured Reproduction of the Mural Decoration	183
Sheringham, George An Opal Room arranged by P Kemp Prossor Coloured Reproduction of the Panel painted on Silk	211
Steinlen T A The Vagabond Tinted Reproduction of the Drawing	239
TILLAC J P Sketches of Market Life in Madrid Tinted Reproduction of the Chalk Drawings	319
UNSWORTH Gerald and Inigo Triggs Stone Barn Fulmer Bucks Coloured Reproduction of the Drawing	119

BOOKS REVIEWED

	PAGE
<i>Art of the Great Masters The</i> By Frederick Lees	253
<i>Baroque Architecture</i> By Martin Shaw B.A. R.I.B.A.	169
<i>British and French Notes: Landscape</i> By Sir Alfred East R.A.	168
<i>Civil et Civil en France de 1811 au 1814</i> Par Camille Piton.	169
<i>De la sculpture</i> Par Achille Segard	255
<i>Étude sur les Lettres et figures élites en France de 1601 à 1660</i> Par Mlle Jeanne Duportal Docteur ès lettres	254
<i>Geschichte des Germanischen</i> Von Marie Luise Gothein	252
<i>Hermits and Monks of England The</i> By Rotha Mary Clay	252
<i>Inner Life of the Royal Academy The</i> By George Dunlop Leslie R.A.	82
<i>Introduction to English Church Architecture from the Eleventh to the Sixteenth Century</i> By Francis Bond M.A. etc.	168
<i>Oriental Religions Ancient and Modern</i> By Walter A. Hawley	81
<i>Paintings and Sculpture of the Old Masters The</i> By A. P. Laurie M.A., D.Sc.	168
<i>Pilgrimage in Surrey</i> By James S. Ogilby	329
<i>Short Critical History of Architecture</i> By H. Heathcote Statham F.R.I.B.A.	254
<i>Springs</i> By W. Beach Thomas and A. K. Collett	168
<i>Stained Windows</i> By A. J. de Havilland Bushnell	169
<i>Surrey</i> By W. Beach Thomas and A. K. Collett	329
<i>Survey of London</i> Vol. V. The Parish of St. Giles in the Fields Part II, edited by Sir Lawrence Gomme	83
<i>Wendell S. on Longley (1848-1897)</i>	82



on loan from the Senate House, Brussels the National and Modern Galleries of Dublin the Manchester Art Gallery the Belfast Corporation Gallery and Girton College Cambridge The rest of the canvases are chiefly from private collections and include many of the portraits which made the reputation of the painter such as the *Miss Mary Burrell* (1891) the *Sisters* (1891-92) *Lady Norah Helen Hutchinson* (1903) and *Lady Evelyn Farquhar* (1906) The collection also includes *The Night after Langside*—the famous canvas over which Mr Lavery spent ten years and *Dawn after Langside* lent by Mr James Mylne two pictures alone which might have made a reputation sufficient for any man

In studying some of these canvases what strikes us most is how well Mr Lavery has gauged the effect of time Such a picture as *The Rocking Chair* from the Diploma Gallery Edinburgh painted twenty-two years ago might have been finished yesterday the paint is so fresh and glowing and so far as we have been able to examine the works of the past, we have not discovered one example of the artist's work that has not improved 'in the keeping' The fact may be useful to those of our moderns who imagine that it is necessary to practise some unusual method of painting some laying on of paint which is to earn the condemnation of the present at the price of the appreciation of the future So long as a man understands the medium in which he works so long as he knows what paint is likely to become under the processes of time, there seems no need for him to be greatly concerned about the future None of Mr Lavery's early canvases were labelled 'This picture is intended for thirty or fifty

years hence' The painter did not go about apologising to his critics that he painted for the future and not for the present Throughout his career Mr Lavery never apologised at all He simply did what he knew and left it at that So today we glory in that masterpiece *The Lady with the Pearls* from The Modern Gallery in Dublin representing the painter more consummately perhaps than any other canvas as the critics did when it was first exhibited

There are some things that Mr Lavery cannot achieve though of all living craftsmen in paint to none can be applied more honestly the statement made by one of his colleagues that "there is very little he cannot do" A distinguished contemporary



¹ JAPANESE SWITZERLAND (1912)



THE GREEN COAT (1904) BY
JOHN LAVERY R.S.A., A.R.A.

(City of Bradford Art Gallery)

once said to me, "Lavery is a wonderful man, nothing frightens him." Mere courage however, is but a brute quality without capacity. Mr Lavery was once challenged with the dictum quoted. His reply, so characteristic of this humorous Irish Scot was "Yes I can do a great many things in my own way." Mr Lavery has proved the quality of this way in more ways than one, by his unerring sense of style as a portrait painter, by his splendid capacity for design in those pictures which are more colour harmonies than portraits and best of all by his distinguished methods as a landscape painter. All these aspects of his art are executed in his own way. Mr Lavery does not profess to combine unerring insight into the subtleties of character with a fine sense of pictorial design as does the man to whom he makes acknowledgment that from him he learnt most that is good in his portraiture. I mean, of course, Sir James Guthrie. His landscapes have not the poetical illlusiveness of Mr Walton's. He has not the "solidity" of Mr Orpen. One does

not feel the figure under the clothes, as one felt it with Sir George Reid, his paint does not glow with the richness of Mr Sargent. A Lavery portrait is a Lavery—a thing personal, quite distinctive and in nearly every case distinguished. It can be finished in a sitting as in the case of the portrait of *Lady Diana Manners*, and knowing the circumstance the result is often something which arouses the onlooker to use the term "miraculous."

Mr Lavery has a faultless eye for the "lines" of his sitters, he has an unerring grasp of whatever "charm" they possess or suggest. His canvases give you a sense of "flow," of elegance and grace. He is not so richly gifted in the grand manner as Mr Sargent, yet there is never anything squat or squalid about the portraiture. It is chic, debonaire, facile, dexterous. Ever obsessed with the aim of expressing line and colour harmony, there is little need for him to grope for his effects. They seem to come to him as a lyric came to the pen of Robert Burns—a study



SKATING (1913)



"LADY EVELYN FARQUHAR" (1906)
BY JOHN LAVERY, R.S.A., A.R.A.



"THE LADY GWENDOLINE SPENCER CHURCHILL."
(1912-1914) BY JOHN LAVERY R.S.A. A.R.A.

romantic sense to dominate his portraiture at the expense of what we call life and character. All that may seem true. But this is balanced by a pictorial elegance, an ease and fluency of brushwork, and a distinguished sense of values in form and colour which commands a fascination to usurp our criticisms of the result.

In all the attempts there is no "trickery" in Mr Lavery's work, neither is there any humouring of his reputation. He never stereotypes a convention. He approaches each sitter free from preconceived notions of how the thing is to be handled. He does not do his portraits by the yard-machine made things are not in his line. The sitter must bring a message before the reply is given on canvas, and, as happens in all portraiture, each individual sitter cannot command an equally satisfactory response from the painter. Some people are born to portraits, some achieve portraits, others have portraits thrust upon them and so many failures are as much due to the emptiness of the sitter as to the inefficiency of the artist. I am convinced no painter has felt this so much as Mr Sargent. But Mr Lavery has so much resource that even if the model carries no colour or form in itself, yet he overcomes this handicap more courageously and efficiently than most.

Turning from Mr Lavery's portraits and studies in colour harmony—imaginative portraits in the romantic spirit—to his work in landscape, we find the same qualities and quantities. The romantic and decorative elements dominate the poetic and intimate. Subtle searchings for delicate contrasts and co-related notes of colour as practised so admirably by William McTaggart and by his friend Mr E. A. Walton are not in Mr Lavery's *métier*. But in his capacity for design, in the propor-

tions of his "planes," and his magnificent sense of the tonal quality, Mr Lavery need not fear comparison with the masters of British landscape painting. The decorative sense is unfailing and there ever exists that romantic sense which is the dominant asset of his artistic inventory. There is no muddiness of texture, everything is crystal clear, "singing" with light and scintillating colour. Taking his work as a whole I would place his landscape work in Flanders and Switzerland as the most significant things that Mr Lavery has done. The "charm" of his landscapes is undeniable. The power of realising time and place is masterly. Early dawn is early dawn, not high noon, high noon is high noon, not twilight. Every landscape is a clock telling its own time to an hour. As for place there is no danger of confusing a Flanders coast with Machinhanish, or a skating scene in Switzerland with one in Scotland, as may be seen in that picture of *Miss Mary Mond Skating*,



"PRINCESS PATRICIA OF CONNAUGHT" (1913) BY JOHN LAVERY, R S A, A R A.



"AUGUSTE RODIN" 1913 BY
JOHN LAWLEY L.S.A. A.F.A.

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In all the attempts there is no 'trickery' in Mr Lavery's work: neither is there any humouring of his reputation. He never stereotypes a convention. He approaches each sitter free from preconceived notions of how the thing is to be handled. He does not do his portraits by the yard-machine-made things are not in his line. The sitter must bring a message before the reply is given on canvas and as happens in all portraiture each individual sitter cannot command an equally satisfactory response from the painter. Some people are born to portraits: some achieve portraits: others have portraits thrust upon them; and so many failures are as much due to the emptiness of the sitter as to the inefficiency of the artist. I am convinced no painter has felt this so much as Mr Sargent. But Mr Lavery has so much resource that even if the model carries no colour or form in itself yet he overcomes this handicap more courageously and efficiently than most.

Turning from Mr Lavery's portraits and studies in colour harmony—imaginative portraits in the romantic spirit—to his work in landscape we find the same qualities and quantities. The romantic and decorative elements dominate the poetic and intimate. Subtle searchings for delicate contrasts and correlated notes of colour as practised so admirably by William McTaggart and by his friend Mr E. A. Walton are not in Mr Lavery's *milieu*. But in his capacity for design, in the propor-

tions of his "planes," and his magnificent sense of the tonal quality Mr Lavery need not fear comparison with the masters of British landscape painting. His decorative sense is unfailing and there ever exists that romantic sense which is the dominant asset of his artistic inventory. There is no muddiness of texture: everything is crystal clear, 'singing' with light and scintillating colour. Taking his work as a whole I would place his landscape work in England and Switzerland as the most significant things that Mr Lavery has done. The "charm" of his landscapes is undeniable. The power of realising time and place is masterly. Early dawn is early dawn, not high noon; high noon is high noon, not twilight. Every landscape is a clock telling its own time to an hour. As for place there is no danger of confusing a Tangier coast with Nachtramsch, or a skating scene in Switzerland with one in Scotland, as may be seen in that picture of *Miss Mrs Mond Skating*,



PRINCESS PATRICIA OF CONNAUGHT (1913) BY JOHN LAVERY, RSA, ARA



"AUGUSTE RODIN" 1913 BY
JOHN FAVERY BSA ARA

which some critics consider Mr Lavery's greatest achievement. His landscapes, like his sitters, bring their own message and Lavery gives the answer on the spot. His power of grasping a passing mood of nature is little short of astounding. In his *Skating*, where the first breath of the coming snow wraps a delicate envelope of grey white on the landscape, he not only captures the moment and gives it its true values but he is able to translate the change in the values of snow ice and hillside in the terms of the metamorphosis. All this is placed on the canvas without hesitation and with a knowledge of the capacities of paint which in Mr Lavery's case never fails. Like all artists he is selective, but not in the sense of avoiding an essential which presents an intricate problem. Carrying his own artistic distance with him the problems of perspective present no dilemma. Nature may weave a tangled web—but he is quick to unravel it. And in blending figure studies into landscape he homologates his distinguished powers, and produces such a thing of charm as *Japanese Sister* and one of the most poetically conceived things that modern art has produced.

Of other aspects of the painter's genius we may make a passing note of his effective interiors such as *The Grey Drawing Room* and *The Greyhound*. Apart from all other qualities fit for our admiration the great Royal group brings out the painter's greatness as an interior painter. Note the subtle blending of colour in the atmosphere, the full grasp of the perspective values, the unerring chiaroscuro. The same is seen in his great studio group now on exhibition at the Royal Academy, which only the ineffectiveness of Burlington House to display to advantage such a large

canvas prevents the "rough" observer from adequately appreciating.

Mr Lavery's output has been so generous that this summary of his achievement may seem inadequate and cursory. It cannot profess to be anything else. One would like to dwell on well remembered canvases, such as his study in the nude from Mr Robert Strathern's collection and called *Irradiance*, a delicately treated study of a female facing the waves on a wind swept shore. Primarily a painter of women, one cannot forget some of his male portraits, of which Mr P. J. Ford as a Royal Archer is a notable example, while quite recently he has given us his friend and admirer, *Auguste Rodin*, but of all his portraits of men none can compare with his superb *R. B. Cunningham Graham* which is one of the

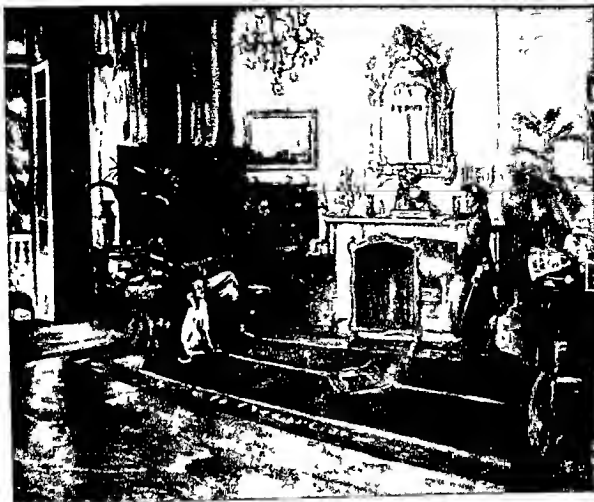


'LADY DIANA MANNERS' (1913)

BY JOHN LAVERY, R.S.A., A.R.A.



"THE MARKET-PLACE, TANGIER—EVENING"
(1914). BY JOHN LAVERY, R.S.A., A.R.A.



THE GREYHOUND 1911) FROM AN
PAINTING BY JOHN LAVERY RSA A

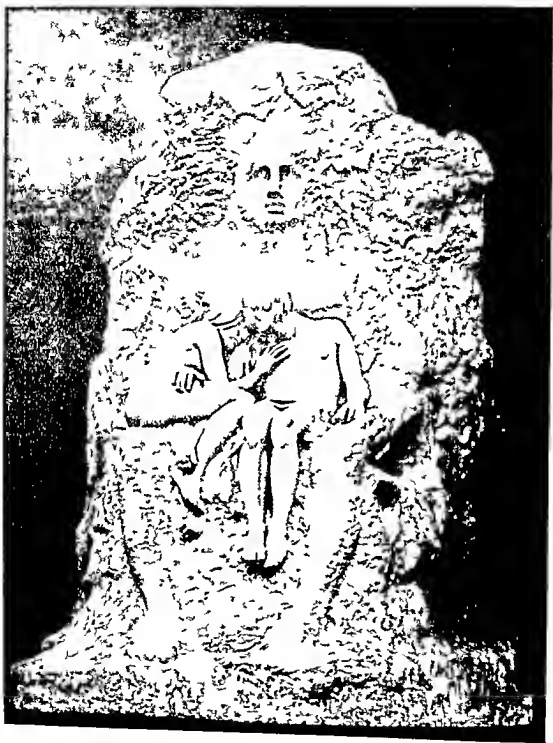
A NORWEGIAN SCULPTOR
STEPHAN SINDING BY
GEORG BROCHNER

STEPHAN SINDING is a native of Drontheim and a brother of the late Otto Sinding the painter and Christian Sinding the composer—a famous trio. The Sindinges hail from a time when Norway was prolific in bringing forth great men in art in music, in literature most of whom however found it expedient to leave for a while, and some for a long while, their own country in order to get into closer touch with the movements that stirred their brethren in the luring centres of the great world. But on the whole the strength of these Norsemens remained unsubdued their pronounced individualities passed unscathed through those mental conflicts which at least in some cases were bound to ensue. Stephan Sinding can speak of this—he has more, perhaps, than any of his great compatriots been a rolling stone, having alternately studied and worked and lived in several large cities—Berlin, Paris,

Rome, Copenhagen. Though much that confronted him when he first studied in Paris proved repugnant to him, the French sense of beauty in contours has left some trace in Sinding's work, as against the more severe and stringent constructive rules which prevailed in Germany when as a young student Sinding was initiated into the fundamental canons of his art in Berlin.

Stephan Sinding, however, has mostly sought out his own ends, has walked in solitude along his own path. His mind, his imagination, has worked silently often for many years with some *motif* which had taken his fancy—in the case of the *Walden* almost a generation lapsed between its first vague conception and the ultimate consummation. Over and over again one sketch might be discarded for another until some incidental occurrence brought the coveted and final solution. Here again the *Walden* may serve as an example. His first conception was of the war-maiden riding up a mountain, but this idea was abandoned. Sinding felt that like a storm she must come





MOTHER EARTH BY
STEPHAN SINDING

Stephan Sinding



THE JOY OF LIFE

BY STEPHAN SINDING

sweeping down the mountain the fierce joyous anticipation of battle speeding her furious steed. For this purpose the artist took a studio in the Boulevard de Raspail half way up the hill where with the aid of a telescope he could from his window study the horses going downhill and he spent hour after hour observing these unconscious models. One day six powerful Normandy stallions had pulled up close to Sinding's window when suddenly one of them became restive giving Sinding an opportunity of modelling there and then from life the bared teeth the drawn up upper lip and the whole peculiar expression of the horse.

Several of Stephan Sinding's most important works among them *Man and Woman* and the *Walkure* have already been reproduced in this magazine. The former is probably Sinding's best known work. That, too attained its consummation only after much futile sketching and modelling. The problem of rendering man and woman wrapt in love of rendering them in the beauty of natural love equally far removed from sickly sentimentality and offensive sensualism has always intensely interested Sinding and he has varied the conception of this motif in several works.

The *Barbarian Mother* was Sinding's first great work—the most important milestone, I suppose in his career as an artist (Rome 1882) as *Man and Woman* was the second. The former, on the face of it is much more northern in spirit, but nevertheless it also shows traces of Sinding's sojourn in France, as well as of his Teutonic studies.

Sinding's artistic imagination, always sustained by his creative power spans over a wide field at the one pole *The Eldest of Her Kin* at the other *The Joy of Life*. The former has run her race life's wear and tear have told their tale and with the wisdom of many years enshrined in her mind she serenely awaits the end and then the contrast the young maiden her whole body singing out her joy of life her open arms ready to welcome all the happiness it has in store for her.

The fine monument reproduced among our illustrations (p. 20) is by no means the only one from Sinding's hand, it is possessed of great plastic beauty and destined I believe to carry its maker's fame to some distant isle over the sea.



THE BARBARIAN MOTHER

BY STEPHAN SINDING



GRAVE MONUMENT OF THE ISENBURG
FAMILY BY STEPHAN SINDING

The Royal Academy Exhibition, 1914

contains *The Love Letter* and three portraits, the most noticeable of which is a charming painting of a child, and Mr. Anning Bell fully justifies his recent election to the Association by the power and identity of his picture *The Murrelet* at 611.

Then there are landscapes of importance from Mr. Hughes-Stanton, Sir I. A. Waterlow, Mr. Alfred Parsons, Mr. Walter Dine, Mr. Mark Fisher, Mr. J. S. Hill, Mr. Claude Hays, and Mr. K. W. Allen, three magnificent studies of atmospheric effects by Mr. Armesbury Brown, and a group of attractive and fine figures by Mr. David Murray, who has no need to apologise for most of his subjects. There are some characteristic and representative emblems by the late Sir Alfred East, and there is a finely imposed study of water and land, *Ten Loh Earth Spring*, by Mr. D. A. Cameron. Mr. Fernick Williams shows two admirable pictures, *Sunset Glow*, *At Day*, and *Her Lovers*. Britton, Mr. Albert Goodwin, a lovely twilight effect, *A Winter's Eve*, *Hustlers*. Mr. Voffat, London, a wonderful approach to a storm, *Harbour*, and Mr. A. J. Black, a fresh and luminous landscape, *Primrose Time in Sicily*, and there are other noteworthy things from Mr. Winifred Dewhurst, Mr. Coutts Machin, Mr. N. M. Lund, Mr. Yeend King, Mr. W. Wells, Mr. J. Walter West, Mr. Robert Little, Mr. James Henry, Mr. Campbell Mitchell, Mr. A. Frieden, and Mr. Union Rivers.

Among the more noteworthy figure pictures are Mr. C. A. Legon Cooper's vigorous arrangement *Juliet's Part*, *Juliet reigns in the Palace in the absence of the Duke Alexander*, and Mr. Griefenhagen's *Henrietta at Lake*, both of which have been purchased for the Chantrey Fund collection, and of particular interest too are Mr. Charles Shannon's *The Embroidered Shroud*, Mr. James Clark's *A Summer's Day*, Mr. Edgar Huntly's *Intimacy*, and *Idlers and Workers*, Sir J. D. Hunt's *Check*, Mr. Melton Echus's *The Coming of Spring*, Mr. Evans Shaw's design for the set drop at the London Coliseum in which he has portrayed a host of celestial figures connected with the drama, the twin-lined celestial interiors, *Kepler's* and *The Master* by Mr. Richard Jack, *Summer* by Mr. F. W. Howell, *Lucretia's* by Mr. La Thangue, *The Dreamer* by Mr. Harcourt Speed, *The End* by Mr. A. Mickletham, the decoration, *Harbour* by Mr. Gerald Morda, *A Greek Water-carrier in Egypt*, by Sir W. B. Nicholson, *In Silk Attire*, by Mr. W. L. Webster, and the water-colours, *The Judgment* by Mr. Russell Flint, and *Beauty Precedes Fire*, by Mr. J. D. Isipen. There are some

excellent rustic and fisher life subjects too by Mr. Stanhope Forbes.

In portraits of real note the exhibition is certainly quite as strong as usual. Mr. George Henry sends several which deserve high praise. Mr. W. H. Wellyn, Mr. Hecker, Mr. de Laszlo, Mr. Spencer Watson, Mr. J. J. Shannon, Mr. Solomon J. Solomon, Sir James Guthrie, Mr. Frank Dicksee, Mr. Fiddes, Witt, Mr. H. V. Olivier, Mr. Jack, Mr. Harold Speed, and Mr. F. O. Salisbury are all remarkably well represented, and there are three splendidly robust paintings by Mr. W. Orpen. Mr. Milton Fisher's portrait study *Wimfred* is one of the most charming things in the exhibition, and there is an attractive picture *The Coral Alcove* by Mr. I. M. Skelworth.

The best of the other paintings which ought not to be overlooked are *Stark Bridge*, *Essex* by Mr. Leslie Thomson, the clever study *The Dutch*, *Carl's Palace*, *Verona* by Mr. A. Indoviet, the fine interior *The Studio of the Painter* by Mr. Lavery, *Hell in Winter* by the Hon. Duff Assheton, *The Watermen* by Miss Kemp Welch, *The Tower in England*, an able work by Mr. Fred Roe, *The Shadowed Hill* by Mr. W. Lee Hankes, the interiors, *Room at James Pinder's*, by Mr. Oswald Birley, and *Ante-room to the Studio*, *Archdeacon*, by Mr. P. W. Adam, *The Mistletoe Touch*, by Mr. Mount Loudon, and the huge group of the director of the Krupp Company by the late Sir Hubert von Herkomer, one of those monumental compositions which he could handle better than any artist of our times. It is a great achievement, though perhaps, it does not quite equal the wonderful picture of the Academy Council which he painted a few years ago and which now occupies a place on the walls of the Tate Gallery at Millbank.

There is in the rooms devoted to sculpture a fair amount of work which claims serious consideration, though on the whole the collection there is a little below the average. Mr. Drury, however, Mr. Derwent Wood, Mr. Thornycroft, Mr. Cadden, and Sir Thomas Brock are all well represented, there is a delightful little portrait statuette by Mr. Bertram Mackenland, and there are things of importance by Sir George Frampton, Mr. Gilbert Bayes, Mr. Read Dick, Sir W. Goscombe John, Mr. Haydn Thomas, Mr. F. W. Lomax, Mr. Lantieri, Mr. C. L. Hartwell, Mr. S. N. Rabb, Mr. Toff, Mr. H. Legram, and Mr. Reynolds Stephens, whose *Reclining Monument to the Late Viscount Alder* is very characteristic in its decorative qualities. But in the sculpture rooms, as in the rest of the exhibition, there are no surprises.



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S IAI 6 2 7 J J SHAN



"HIMAWTA" BY GIOGI CLAUDIN RA



"THE LITTLE ARCHER" BY
CHARLES SIMS AKA



ARTHUR BOURCHILL 1ST BY SIR
HUBERT VON HERKOMER R.A.



RICHARD B FUDGER ESQ OF TORONTO"
BY WILLIAM ORPEN A.R.A



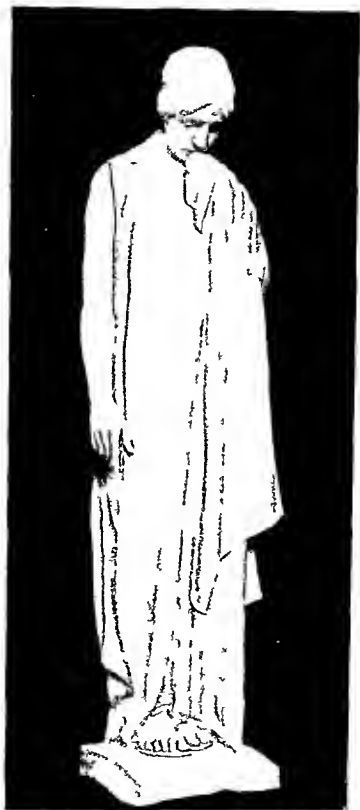
MIDSUMMER BY
ARNESBY BROWN ARA



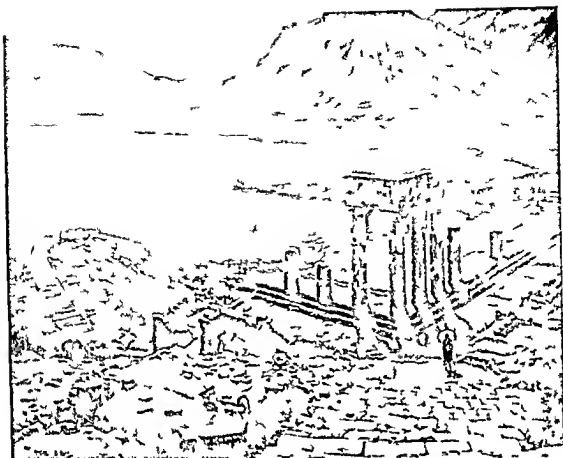
"THE DEPARTURE OF THE HOP
PICKERS" BY A. J. MUNNINGS



"SPRING" BY GEORGE HENRY, A.R.A.



SILENCE BRONZE FIGURE FOR
A TOMB BY W REID DICK



THE TEMPLE OF THE SUN—
SICILY BY WALTER DONNE



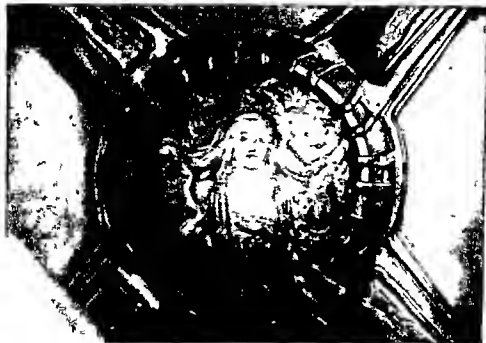
"HAMPSHIRE FROM THE SURKLA HILLS"
BY H HUGHES-STANTON, A.R.A.



INTERIOR AT JAMES PRYDE'S
BY OSWALD BIPPLY



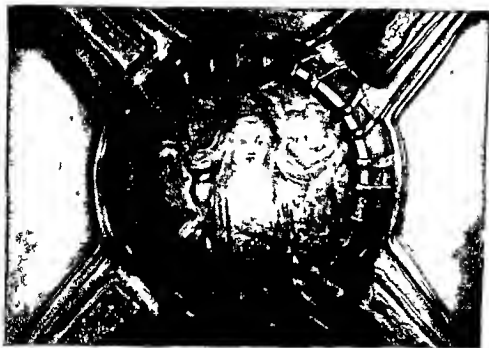
THE WATER NYMPH
BY A C LUCCHISI



ENAMEL PANELS SPRING THE GARDEN
AND THE SPIRIT OF THE OPAL. DESIGNED
AND EXECUTED BY ALEXANDER FISHER



FRIT
— ELEGANT —



ENAMEL PANELS SPRING THE GARDEN
AND THE SPIRIT OF THE OPAL DESIGNED
AND EXECUTED BY ALEXANDER FISHER



SILVER PRAYER BOOK COVER WITH
BASSETAILLE ENAMEL PANELS ON SILVER
ENAMEL PANEL ON COPPER WITH GOLD AND SILVER
PAILLONS THE GLORIFICATION OF THE NATIVITY
DESIGNED AND EXECUTED BY ALEXANDER FISHER

The Salon of the Société Nationale

THE SALON OF THE SOCIÉTÉ NATIONALE DES BEAUX- ARTS IN PARIS

THE Salon of the Société Nationale des Beaux-Arts is this year one of exceptional importance. Many members have felt that the Society has not kept up to date, that it has shown a tendency to exclude the work of the young men—in one word that it has begun to suffer from senility. It was therefore decided that in order to make room for new exhibitors the number of works by each member should be limited to four and that some of the works of decorative art should be accorded space in the best rooms. Hence the entirely novel aspect of the exhibition this year.

While, however, giving a chance to the young painters, the Société Nationale has striven this year to do honour to deceased members. The two largest rooms are set apart for the works of Gaston La Touche, the regretted president of the section of Painting who is here represented by a number of his most important canvases, including various decorative works lent by collectors, which have obtained an unqualified and well merited success. It is a pleasure to praise in La Touche one of the most powerful colourists, one of the most original *décorateurs*, and one of the noblest imaginative painters of the French school. There are also a number of works by a painter who died at a less advanced age and who did not enjoy in his life-time all the honour which was due to him—M. Gaston Hochedard, some of whose works our readers may recollect having seen in THE STUDIO. Gaston Hochedard is a painter with a very modern temperament, who depicted in pictures often most appealing in their charm all the varied scenes of everyday life. Then there is a little retrospective exhibition of pictures by M. Henri Havet, an artist with a singular gift for style and composition and whose palette was one of exceeding delicacy.

Large decorative works are this year less numerous than usual but among them are some of great importance. M. Roll, the President of the Society exhibits a ceiling destined for the Petit Palais, which he entitles *Poésie-Drame*. Both in conception and in execution it is a notable work, and certain passages are without equal in the *œuvre* of this artist. M. Francis Aubertin has earned many and well merited encomiums from his French artists for a large panel, here reproduced, *Comme arrive le printemps*, a boldly treated work in tones of a faint and delicate greyish blue, richly has this painter's decorative fantasy expressed itself more happily than in this

garland of little girls, extended across the canvas. Two artists from the South, M. Montnard and M. Dauphin exhibit large sunny paintings destined for the decoration of the Chamber of Commerce at Toulon. M. Gillot, in his large painting of the *Hall de la Gare St. Lazare*, succeeds in wresting from masses of smoke the most happy effects of colour. M. Gaston Guignard also has tackled a subject of vast dimensions. *L'Embarquement d'estivaux*.

The works of Lucien Simon and Ignacio Zuloaga are hung facing each other in the same room. Here, therefore, we find what are, perhaps, the most remarkable paintings the exhibition contains. *Les marins sur le quai* may not appear at first sight to the general public as one of the most attractive of this great colourist's productions, but it is unquestionably one into which he has put the greatest need of subtlety and science. The whole work is marvellously well composed.

Zuloaga remains faithful to subjects of a lofty



MME RAPHAËL DULOS

BY M. MAHERRE

The Salon of the Société Nationale

character, and his command of technique advances more and more towards forceful effects, towards powerful contrasts and towards the most daring juxtapositions of colour. *Maurice Iarrès devant Tolède* is eminently characteristic and will take its place among the most famous productions of the Spanish school—nor need one be a great prophet to foretell the widest success for *Tolède et ses villages*.

Bernard, one of the most eminent of our contemporaries, sometimes exhibits in the Salon great decorative works and at others easel pictures, all revealing the freedom and facility of the master that he is. This year he sends four graceful portraits of women in which he once more affirms his originality and style ever free from eccentricity.

Rene Menard, to whom we owe so many beautiful decorative paintings, exhibits the panel he has been commissioned to execute for a hall of the Faculté de Droit in Paris. It is a twilight effect and the work is one which appeals by its harmony and its beautiful classicism. The same artist's *Leuse rue du campin de Saint Georges d'Isle* is a veritable landscape of light and of water enveloped in a kind of golden haze.

Venice has also been the inspiration of one of our most personal painters—Raffaelli—who, in some bright and sparkling little pictures shows us a Venice in winter which amazes and charms us. *San Giorgio sous la neige*, *le Quai des Esclavons en hiver*, and other impressions equally faithful and attractive.

The landscapists at the Nationale form a regular pleiade of original and personal talent. M. Billotte is a painter of delicate symphonies delighting in evening effects. *Le Vieux pont aux Andelys*, *En Charente Avant l'orage au Bas Meudon* are charming impressions of nature. M. Leon Lhermitte achieves noble effects always with the most simple tones—his palette is invariably rich in blacks and in varied greys. Michel Cazin takes his place among our most eloquent painters of the sea, M. Lepère is this year admirably represented, M. Eugene Clary has a very fine view of *Château Gaillard (Petit Andely)*, M. Andre Daucher excels in the use of blacks and greys, and no one renders better than he or with greater fidelity and character the landscapes of Lower Brittany. His *Epave La ville close (Concarneau)* and *Côte de Plomarch* are works to be remembered. M. and Mme. Dubem exhibit sunny scenes and flowery terraces, M. Louis Desmoulin has found inspiration in the colonies and Madagascar in particular, for landscapes full of character. M. Vauthrin shows some masterly seascapes.

The Salon contains a number of memorable

portraits. M. Blanche, whose special exhibition this year has achieved great success, shows the portraits of *Mme. Henri Germun*, the *Comtesse de Voailles*, of the *Princesse J. de Broglie*. M. Jean Boldini is represented only by two small canvases into which, however, he has put all his brilliant virtuosity. M. de la Gandar's portrait of *Mme. Jeanne Renouard* is a thing of charming grace and fine execution. Side by side with these portraitists other younger artists take an important place. M. Ablett especially figures with some excellent work and M. William Wallierbe exhibits the portrait of *Mme. Raphael Dufos* painted with a clear and charmingly seductive palette.

An entire room has been set apart for the decorative works of Laloue who has hitherto shown at the Old Salon. His appearance at the Nationale is marked by a very important manifestation too important to be dealt with here—and we must therefore reserve for a future occasion a review of this artist's fine work.

HENRI FRANTZ



ONDINE (MARBLE)

BY E. BOIRCOUIN



PORTAIT DI MML G"
BY A BLSNARD



"VILLA ROMAINE" BY HENRI HAVET

LA MARNI MATIN DAUIONNI
BY LÉON LIEHRNITI





COMME ARRIVE LE PRINTEMPS"
BY J. FRANCIS AUBERTIN



"EN CHARENTE LEVER DE LUNE"
BY RENÉ BILLOTTE



"CRÉPUSCULE" (PANNEAU
DÉCORATIF). BY R. MÉNARD

(Faculté de Droit, Paris)



"MME. JEANNE RENOUARDT"
BY A. DE LA GANDARA

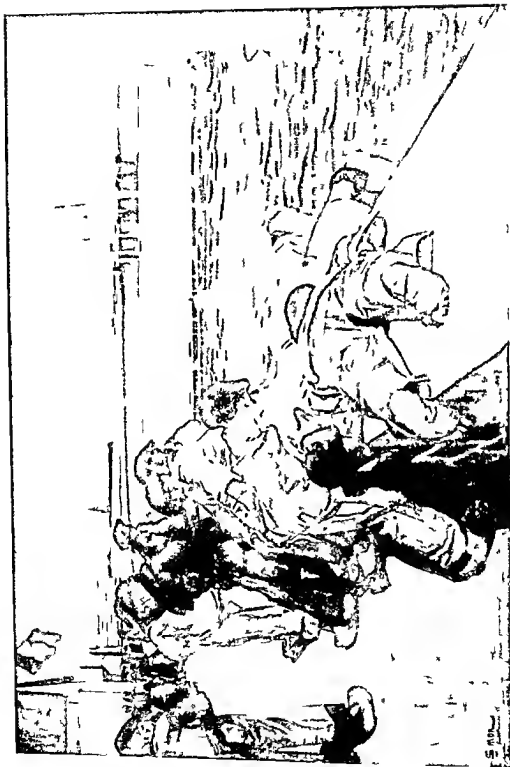


"MARINS SUR LE QUAI"
BY LUCIEN SIMON



TOREADORS DE VILLAGES
BY IGNACIO ZULOAGA

MARINS SUR LE QUAI"
BY TUCHIN SIMON





TOREADORS DE VILLAGES
BY IGNACIO ZULOAGA



TALE EN JAINES RUSTIQUES

(Société Nationale)

BY MADAME FERNANDE MAILLOND

ARCHITECTURAL DEVELOPMENTS IN THE SUBURBS OF BERLIN

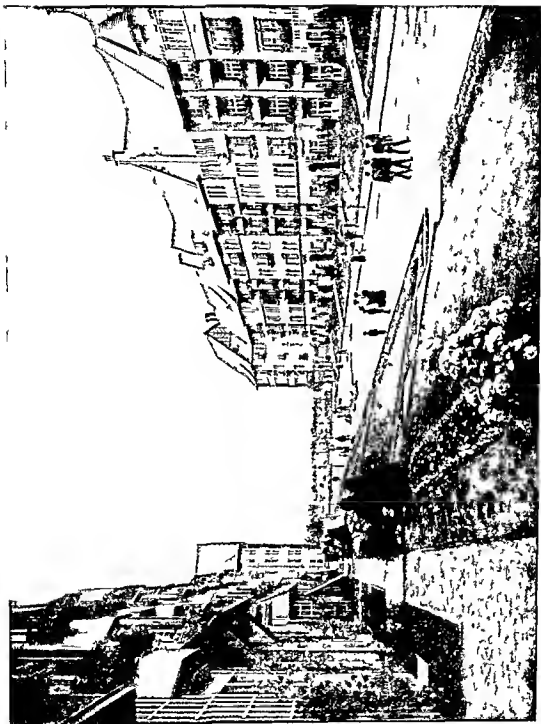
THE transforming spirit of our day has given Berlin a new physiognomy. All the historical phases of its development under the Hohenzollern dynasty are still to be studied—the baroque buildings from the reign of the Great Elector and the first King of Prussia, the rococo of Frederick the Great, and the classical style which that monarch inaugurated and his successors continued. And now for nearly twenty years the modern movement with its principles of solid materials, broad façade surfaces and uniformity of the general street aspect has held sway, and thus the Capital of the Empire appears at first sight to be by no means lacking in variety of architectural effect, though it must impress the visitor as utterly lacking in style in consequence of the individualistic regardlessness with which it has been built up. Yet its very contradictoriness and the electric pulse of life, everywhere perceptible, exercise a strong fascination. Surprises in the shape of interesting novelties are not rare even in the heart of the city, but real revelations await us in the outskirts, especially in the western and south-western suburbs, which, in consequence of the rapid and never-ceasing growth of the capital, have become organic constituents of it. A logical and sane modernism has utterly transformed suburbs like Charlottenburg, Schöneberg, Friedenau, Wil-

mersdorf and other places in the neighbourhood of the Spandau forest.

The last named place especially has quite lately undergone a complete and remarkable metamorphosis. Twenty five years ago it was a modest peasant settlement in the midst of heath and swamp, but to-day it is the favourite abode of the wealthy citizen, and the houses and tenements are in great demand. The new streets here are broad, and the blocks of flats are of a distinguished character and provided with every modern comfort, while special features of the suburb are the parks and numerous fine "Plätze," and the charming garden terrace quarter, "The Rhinegau," for which the architect Jatzow has derived fruitful inspiration from English models.

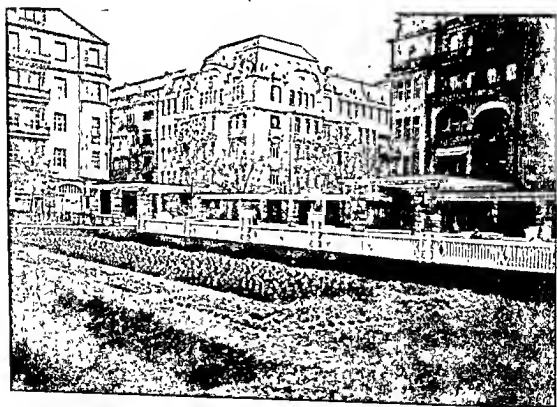
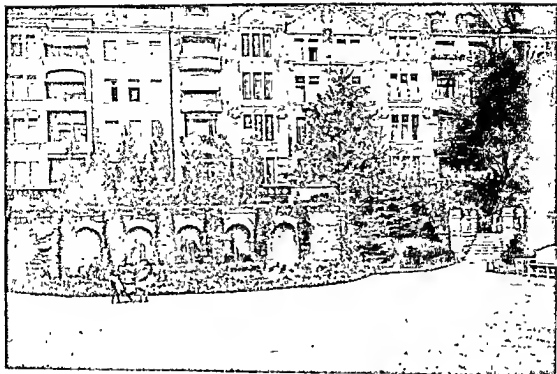
The art of the garden architect has had ample scope for display here as well as in the business streets and in the railway buildings, in the stately Rudesheimer Platz, with its majestic equestrian group, in the rustic idyll of the Nikolsburger Platz, with its Goose-Girl fountain, in the landscape character of the Preussen Park, and the sunk garden arrangement of the Olivaer Platz with its enormous central rose-bed, pergola and fountain pool, delightful effects have been achieved. Constantly varying plans surprise the promenade and show how high art in the shape of monuments and fountains, and applied art in the form of kiosks, pergolas, garden houses and seats have crowned utility with grace.

JARNO JESSÉN



LANDAUER STRASSE AND THE RÜDISHIMER
PLATZ WILMERSDORF BERLIN

Architectural Developments in Berlin Suburbs



OLIVAER PLATZ, WILMERSDORF, BERLIN

Architectural Developments in Berlin Suburbs

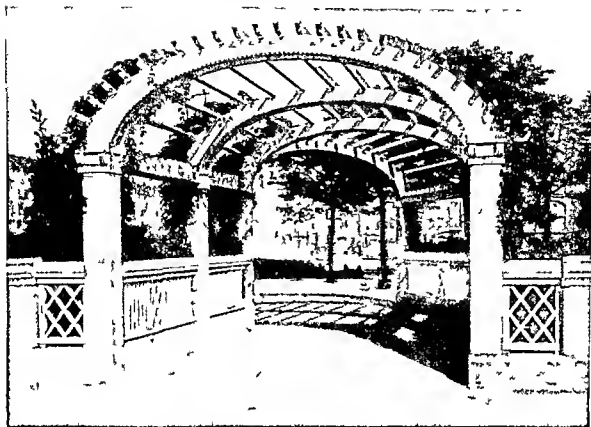


KAISER PLATZ AND PREUSSEN
PARK, WILMERSDORF, BERLIN

Architectural Developments in Berlin Suburbs



NIKOLSBURGER PLATZ AND RANKE
PLATZ, WILMLRS DORF, BERLIN



PIRGOLA HOHNZOLLERN PLATZ WILMERSDORF BERLIN

STUDIO TALK

(From Our Own Correspondents)

LONDON—Two Associates of the Royal Academy were elected to full membership of that body at a General Assembly held at the beginning of last month—Mr George Adolphus Storey and Mr Henry Scott Tuke. Mr Storey was elected Associate as long ago as 1876 and his promotion takes place when he has completed his eightieth year. A few months ago he was appointed Professor of Perspective to the Academy, a post which was revived by his appointment after being extinct for more than half a century. As a painter his speciality has been the subject picture but he has also executed some excellent portraits, a notable one being the portrait of the artist's mother presented by the National Art Collections Fund to the Tate Gallery. Mr Tuke whose pictures of boys bathing in the sea are always a popular feature of the summer exhibitions was born in 1858 and elected Associate in 1900. Two of his pictures have been purchased under the Chantrey Bequest.

esteemed member through the death of Mr E. R. Hughes a nephew of Mr Arthur Hughes and like him closely associated with the Pre Raphaelite Brotherhood. 'Ted' Hughes, as he was known among his friends, was elected an Associate of the Society in 1891 and a full member in 1895. He made a distinguished place for himself as a painter of romantic subjects.

Although there was nothing particularly exciting in the exhibition of the International Society of Sculptors Painters and Gravers it deserves to be remembered for its well sustained interest and its generally high level of merit. A great deal of good work was included in it—work sound in intention and admirable in accomplishment—and there was very little which could be dismissed as merely extravagant or absurdly fantastic. The pictures most worthy of record were Mr D. Y. Cameron's dignified and finely designed landscape *Ben Vorlich—Autumn*. Mr James Pryde's *The Court-yard*. Mr Henry Bishop's delightful tone studies, *Tranquillity* and *Early Morning*. *Teluan*. Mr Oliver Hall's *Road over the Westmorland Moors*. Mr Glyn Philpots curiously treated fantasy *The Forsaken Goddess* and Mr E. H. Kennington's

The Old Water Colour Society has lost an



"A STODART-WALKER, ESQ., M.A., CHAIRMAN
OF THE SCOTTISH MODERN ARTS ASSOCIATION"
BY SIR JAMES GUTHRIE, P.R.S.A.

*(International Society's
Exhibition)*

Studio-Talk

clever *Costermongers*; and there were other things like *San Gimignano*, by Mr. Alfred Withers, *Old Houses, Venice*, and *L'art Feminin*, by Mr. Ludovici, *Sleep*, by Mr. Douglas Robinson, and the large *Flowerpiece*, by Mr. W. B. E. Ranken, which were of very definite interest. Of the portraits and portrait studies the most notable were Mr. Orpen's brilliant *Mrs. Carstairs*, Mr. F. Whiting's *The Amateur Rider*, Mr. A. Jamieson's *The Crimson Cloak*, Mr. Gerald Kelly's *The Black Shawl* and *Portrait Study*, Mr. G. W. Lambert's *Important People*, Mr. Howard Somerville's *In the Studio*, Mr. W. W. Russell's *The Shawl*, Mrs. Rackham's *The Straw Hat*, and Sir James Guthrie's excellent portrait of *A. Stodart Walker, Esq.*, painted for the Scottish National Collection of Modern Art, and reproduced among our illustrations this month (opposite). The study *A Young Girl*, by Mr. W. L. Bruckman, deserves a special note for its beauty of technical quality and its charm of manner. A few important paintings by deceased artists were also shown—among them *Don Quixote*, by Daumier, a fine *Interior* by Alfred Stevens, and the magnificent portrait of *Mrs. Heugh*, by Millais.

There was sculpture by M. Rodin, M. du Chene de Vere, Mr. Glyn Philpot, Mr. Derwent Wood, and a few other artists; and there were lithographs by Mr. Pennell, Mr. Copley, and Mr. Spencer Pryse, water-colours by Mr. H. M. Livens, Mr. W. Monk, Mr. F. Whiting, Mr. Bellingham Smith, Mr. E. Dulac, and the late Joseph Crawhall, and drawings in various mediums by Mr. A. S. Hartrick, Mr. Charles Shannon, Mr. G. W. Lambert, and Mr. A. McEvoy.

When a painter has become recognised for a certain kind of work the public at large is inclined to view with some disapprobation any departure he may make from the familiar ground. For a really sincere artist it is discouraging to find his efforts towards a novel expression met with some lack of the appreciation that would inevitably be accorded him did he continue to repeat the accustomed subjects. One of the most interesting and versatile of contemporary artists, Mr. W. Lee Hankey, has been gradually developing on lines different from those of the very beautiful low toned pictures—generally of cottage mothers and children—which



"ENTRANCE TO GIPSY QUARTER, GRANADA"

OIL PAINTING BY W. LEE HANKEY



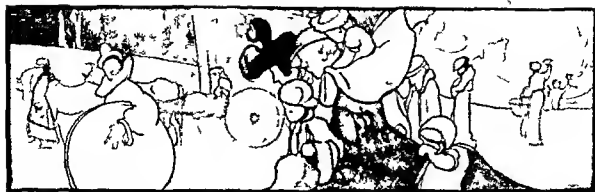
'AFTERNOON LIGHT

OIL PAINTING BY W. LEE HANKEY

we used so often to delight in seeing and he will shortly be exhibiting at the Baulie Gallery a series of vigorous and sunny impressions of outdoor life in Spain, France, and Belgium. Rich, full colour and bold pattern characterise these latest productions of the artist of which we illustrate three admirable examples. The brilliance and movement of *The Performing Bear* make it a canvas of great interest, and both *Afternoon Light* and *Entrance to Gipsy Quarter, Granada*, are typical of the joyous feeling that inspires his work in general. An unusual composition, restrained and beautiful in colour, is *The Shepherdess*, which will figure in the exhibition, and another memorable work is a charming twilight effect, a group of Concarneau fisherwomen. Besides oil paintings Mr Lee Hankey is showing a number of most attractive water colours on linen. Here we find the same charm of colour added to a peculiarly beautiful quality of technique, giving to his works in this medium a special attractiveness of their own. Mr Lee Hankey is a purist in the use of water

colour, and these delightful productions deserve a great success.

The Society of Mural Decorators and Painters in Tempera has just held its annual exhibition in the new hall which the Art Workers' Guild has built in the rear of No 6 Queen Square, Bloomsbury. The hall designed by Mr Troup primarily for the periodical gatherings of the Guild and its offshoot the Junior Art Workers Guild, is excellently adapted for such an exhibition as that which has just been held in it. Only a comparatively small proportion of the entire membership contributed to it but the collection comprised numerous items of unusual interest, such as Mr Cayley Robinson's two designs for the entrance to Middlesex Hospital, *Comfort the Orphan* and *Rejoice with the Happy*, Mrs Stokes's charming cartoon in tempera, *Ehret die Frauen*, Mr Reginald Frampton's *Our Lady of Promise* and *The Crucifixion*, both in spirit fresco over plaster of Paris on wood, Sir Charles Holroyd's *Venus lamenting the death of Adonis*, Mr J D Batten's



THE TRAVELLING CIRCUS MOVES ON

(Three Arts Club)

WATER-COLOUR BY GLADYS A. FINKS

large work *Pandora* various examples of Miss Jessie Bayler's fascinating art, including a *Madonna and Child* of great charm, a pair of *Centring Angels* by Mr Anning Bull, and Mr Southalls *San Gimignano*. Prof Image, Comm Walter Crane, Miss Mabel Esplin Mr Maxwell Armfield, Mr F O Salisbury, Mr Bernard Sleigh, Mr Allan F Vigers, and Mrs Bernard Jenkin were among other contributors of work that claimed attention.

The Second Annual Exhibition of the Three Arts Club Exhibition Society which was held at the Maddox Street Galleries recently, differed from the Inaugural Exhibition in one important particular, namely by the inclusion of a number of works by deceased masters, kindly lent by various collectors. While it was a great pleasure to see the fine Cazin, and the beautiful things by Jacque, Harpignies, Fantin Millet, Whistler &c the unity and coherence of the exhibition would perhaps have been better maintained had it been restricted solely to works by members of the Society. We reproduce Miss Ruth Hollingsworth's *Olette* a delightfully painted figure (to which, however the background affords rather too insistent an accompaniment), *The Travelling Circus Moves On* by Miss Gladys A Finks, and a broadly treated landscape by Miss F. Lothergill.

Robinson Besides contributions by well known artists like Orpen, Nielson, Brangwyn, Short, Spencer Fryse, James Pryde, Trampton, and Irof Lanteri, the show contained good work by Ihyllis Barron Margaret Dalgleish, Dorothy Jerrold Hilda Kidman, Mrs. Kingsley Tarpey, Irene Ryland Dorothea Sharp, M Watson Williams, Lethel Wright and others, both painting, and craft work being well represented.

The Spring Exhibition at the Goupil Gallery consisted almost entirely of works by modern French masters, it was very well selected, and was



LANDSCAPE PAINTING

(Three Arts Club)

BY F. LOTHERGILL



ODEITE

(Three Arts Club)

OIL PAINTING BY RUTH HOLLINGSWORTH

full of canvases of memorable quality. The most remarkable perhaps, were the two landscapes by Daubigny *Les Bords de la Seine* and *Bords de Rivière* delightful examples of his work at its best but there were as well two very good examples of Diaz, some characteristic Corots a charming colour note by M. Le Sidaner *Maisons sur la Rivière* Gisors a characteristic little Meissonier *Le Joueur de Guitare* a subtle and delicate study, *Port de l'An* *Finistère* by Boudin a fine note of colour and light, *Les Berges de la Seine à Lavacourt* by Monet an acceptable Sisley *Le Canal Saint Martin* and a typically expressive and accomplished picture by Lhermitte *Les Lavandières des Bords de la Marne*. The exhibition altogether had an atmosphere of quiet and serious mastery which was very enjoyable.

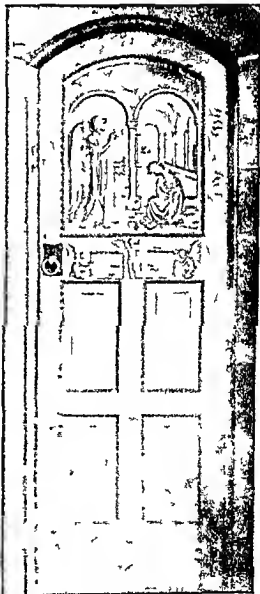
At the same gallery there were on view last month a number of water-colours, drawings and lithographs by Mr John Copley and Miss Ethel Gabain. The best things in this collection were Mr Copley's water-colours *Sanctuary*, *Two English men* and *The Promenade*, and his drawing *The Death of Don Quixote* and the cleverly expressive drawings by Miss Gabain. The lithographs were on the whole less acceptable, though among them were many by both artists which showed a serious appreciation of the technicalities of the art and a genuine effort to overcome the problems it presents.

The Society of Graver Printers in Colour recently held its fifth annual exhibition of members' colour prints in the Galleries of Messrs Goupil and Co Bedford Street. The Society is not a large one

and the absence from the exhibition of no fewer than twelve members some of them of considerable prominence in the sphere of work which has led them to associate together, might under ordinary circumstances have seriously affected the interest of the show. As it was however the exhibits though they numbered only sixty-two included numerous examples of colour printing from both wood and metal which were very pleasing in subject matter and also interesting on the score of technique. Mr W. Giles who has developed a method of producing prints from metal plates in relief showed a couple of prints by this method which he has employed with a very effective result in *The Old Basilica in the Apennines* and Mr Giles also showed two attractive prints by the same process. Among other items to be noted were Mr Frederick Marriott's sand ground etchings *Archway at Moret* and *Moonrise*, his mezzotint *Falaise by Night* and his etching of *The Château Montbaon*. Mr Alfred Hartley's *Harvesting* and *The Glade*. Mr Lawrenson's aquatint *Gateways of the House of Rabelais*. Chanson. Mr Sydney Lee's aquatint, *The Church Tower*. Mr Woollicroft Rhead's *The Mermaid* and other prints, the wood prints of Mr E. A. Verpilleux. Mr Hans Frank and Miss Minnam Deane. Mr W. Monk's *Richmond Bridge* (line and aquatint). Mr Mackie's block printscapes in the manner of Greek vases and the prints of Mr Theodore Roussel and Mr Raphael Roussel.

In a recent issue we illustrated an example of wood sculpture by Mr Alec Miller of Chipping Campden in Gloucestershire as the shape of the statue of a palmer or pilgrim the work being a commission for Urswick Church in Lancashire. In the meantime he has completed a carved oak door for the same church and of this we now give an illustration. The door like the figure just mentioned is part of a general scheme of restoration which has been in progress during the past six or seven years under the supervision of Mr D J Brundrit, architect, of Ullerston who is responsible for the scheme. The work so far accomplished includes altar rails, choir stalls, reredos and pinnell, rood screen, organ-case, outside doors and the door here shown the joinery being by a local artisan while all the carving has been done by Mr Miller. The Annunciat on panel in the vestry door is carved in about one inch relief the rail below with the little angels being only about a quarter of an inch in relief. The restoration of Urswick Church has been carried out mainly through the generosity of Miss S J Petty of Ullerston.

Cipping Campden where Mr Miller has carried out the work just mentioned is an old market town situated about 500 feet above sea level on the northern end of the Cotswolds and is remarkable as being one of the few places—if not indeed the only place—in the kingdom where a Summer School of Arts and Crafts is held. The school has been carried on since 1906 under the auspices of the public educational authorities and usually starts the second week in August and lasts four weeks. The subjects taught are goldsmithing silversmithing jewellery, and enamelling and other branches



CARVED OAK DOOR TO VESTRY AT LEWIS
CHURCH LANCAIRE. DESIGNED BY D J
ERLANDRIT A R I B A CARVED BY ALEC
MILLER



SKETCH BY A. ROUBILLE.



*(So l'ide A ti e França
Salo 1914)*

PORTRAIT GROUP BY
PAUL MICHEL DUPUY

COPENHAGEN — The movement in Danish ceramics inaugurated some time ago by Arnold Krogh still continues because of its power and beauty. It is, however, none the less interesting to notice how younger and, if one may use the expression, newly discovered artists carried along by the same impetus, are at the present day striking out in new directions though still embodying in their work the best traditions of the Royal Copenhagen Porcelain Factory.

One of the most conspicuous of these younger artists is undoubtedly Gerhardt Henning and the story of his first connection with Danish ceramic art is highly interesting. Of Swedish ancestry he received his artistic training in Copenhagen.

While staying in Rome some five or six years ago he saw in a shop window a figure of a nodding mandarin which had taken his fancy. Being unable to afford the high price demanded by the shop-keeper he resolved to make a similar figure for himself. An artist connected with the Royal Copenhagen Porcelain Factory who by chance saw this figure, persuaded Henning to send it to the factory where it was at once recognised as an artistic work of rare merit, and negotiations were at once opened to enlist his services.

Gerhardt Henning's productions are inspired by the passionate love which he bears for his work. Rarely has an artist shown such exquisite refinement of expression such conscientiousness in technique and such reverence and love of his art. The fact that he is not particularly prolific is hardly surprising but on the other hand the artistic value of his work is so much the greater.

Following his early figure of the mandarin the next work which Henning created was the well known *Nymph and Faun* and this was succeeded by the little *Weeping Faun*, the *Girl with a Mirror*, *Chinaman and Woman* and last but not least *The Princess and the Pea* a figure in which he had

long been working representing a centaur clothed in a scabrate, was destroyed by him one night in desperation at not being able to embody what he considered the right expression. The design was conceived with rare imagination and unfortunately it is lost to the world. One of his last pieces is a group representing a semi rococo figure with a nude girl alluring by reason of its beautiful modelling and the decoration in harmonious combination. His overglaze decoration inaugurates a new style and is surely destined to make its mark in the future.

Gerhardt Henning strikes out a new path for himself actuated by his knowledge of modern art and past triumphs. His visits to many of the European collections have set before him standards



GIRL WITH A MIRROR. MODELLED AND PAINTED BY GERHART HENNING
(Royal Copenhagen Porcelain Factory)



*(Royal Copenhagen
Porcelain Factory)*

**"NYMPH AND FAUN" MODELLFD AND
PAINTED BY GERHARDT HENNING**



"SOUS LE CHÂTEAU DES COMTES
À GAND." FROM AN ETCHING BY
DE BRUYCKER



THE ENCHANTED SEA

BY UMBERTO BOCCIONI

colour etching produced in Belgium. Lastly one of the best pupils of the master graver A. Danse, the etcher Duriau, collected a large ensemble of works, comprising portraits drawn with care and Italian scenes selected with discernment, proving the talent and sincerity of this meritorious artist.

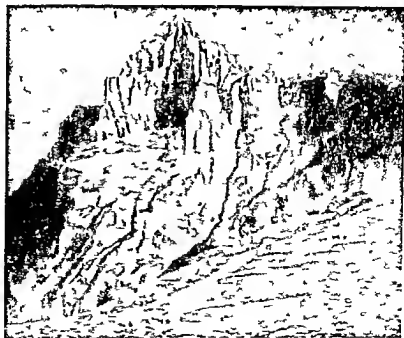
F. K.

ROME.—The second exhibition of the Secession at Rome opened by the King in person on March 21, more than maintained the standard of the inaugural display of last year. It was rather cleverly arranged in a crescendo of modernity. In the first room one found some excellent work by such world-known Roman painters as Mancini (*The Seaside Girl*) and Onorato Carlandi (two fine studies of the Campagna). Iolo Corretti in the same room treated the Campagna with

its luminous distances, and Terzi gave us a portrait and one of his brilliant nude studies, painted in the divisionist method. In the next room we found Arturo Noci, a brilliant Roman artist whose work at the Secession I had occasion to mention last year. He had this year a portrait study and landscapes of Burano and Terracina. Discovolo's landscape here with its exquisitely finished drawing and Nicola D'Antino's little bronzes of dancing girls called for notice, but the finest painting of the room and I would almost say of the exhibition was the *Chiesa d'Oro*, a wonderful view of S. Marco at Venice by the Venetian Pietro Fragoncorno.

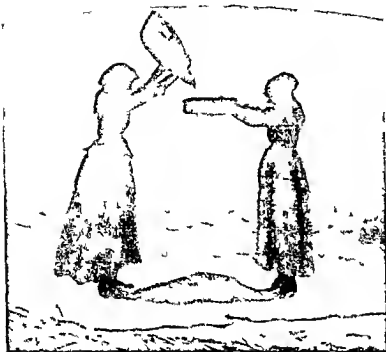
The third and fourth rooms were set apart for the Austrian Secessionists. One of them exquisitely draped and carpeted in deep rich

blues was devoid of paintings, but in the room beyond, framed by the doorway, emerged a delicious bit of colour—the portrait of a young girl by Gustav Klimt. The fifth room however provided the greatest attraction of the exhibition for this



MARCORA (ALTO CADORE)

BY C. T. LUCA



THE WINNERS

BY CARLO PETRUCCI

was entirely devoted to the paintings of Camillo Innocenti, an artist of whom we have seen little at Rome during recent years—for Paris has now claimed him. Gabriel Mourey wrote of him in Paris: 'It may be that you are at first surprised almost disconcerted, by the lyrical passion of his language, but I cannot believe that if you lend him a little attention you will be long before you are conquered by the new sonority of the vocabulary which he uses, and attracted by the music, so

Nights move, *The Sultana*, the *Evening in Paris* and *Yellow Light* we had a series of works which set in their dull gold frames against a background of primrose yellow were astonishing in their beauty and richness of colour.

In the sixth room one encountered the work of Lionne, a colourist of no mean order, as his painting of a *Trastevere Girl* proved the Venetian Scattola, Frieseke, Grassi and Laurenzi. In Sala

grandly suggestive so fecund in hitherto unknown expressions which escapes from all his works. This passage exactly illustrates the effect which I have found created by these works. Innocenti is a colourist of the first rank whose works, even if they suggest the influence of Anglada (though Mancini was actually his first direct inspirer) are absolutely and individually original. Among the pictures just exhibited *The White Room* and the *Black Ribbon* renewed those cool Whistlerian silver greys which were noted at Rome in his pictures of 1911 but in the *Pearl Dress* in which Mme Innocenti is his model in the *Emeralds*, an Arabian



GOLIEN BAYS"

BY PAOLO FERRETTI

Studio Talk



1 FEB

BY IORI FET LEAN

(Sold as the receipt for sale at the Hōgōnaji
Teple Kyōō for \$500.30)

IX Umberto Boccioni had an admirable and poetic sea piece *The Enchanted Sea* and Signora Amalia Besso who has just been exhibiting in London at the Ryder Gallery another sea piece *The Return of the Boats*

In sculpture we had this year among representatives from across the Alps Rodin Bartholome Bourdelle and Victor Rousseau who showed an admirable little bronze of a nude lad called *Sinner* while prominent among the Italian exhibitors were Arturo Dazzi with a marble portrait bust D'Antino already mentioned and Amleto Cataldi with a *Dancing Girl* which showed all this artists feeling for grace in the finely modelled torso. A young sculptor of promise obviously influenced by Rodin Mario Montecceca, appeared as a new-comer in the exhibition

The remaining rooms brought one in the midst of the art of revolt, in which young Etruria as well as Bologna, Venetia, groups from Rome and

even Russia took part with the names of Matisse and Cezanne as protagonists in this artistic movement Boldini and Petrucci appeared in these rooms the former with all his wonted brilliance the latter always admirable in his decorative feeling Among the Tuscans Ilmo Nomellini was scarcely at his best this year but Chini had an *Eastern Dancing Girl* which was delicious in its colour S I

KYOTO—The fourth public sale of the treasures of Count Otani the Lord Abbot of the Nishi Hongwanji took place recently in the main temple building in Kyoto There were seven hundred and fifty items more than fifty of which were classified as *Hongwanji meibutsu* meaning thereby the historical or special treasures of that temple There was a great variety of art objects paintings and



PEACOCK ON A ROCK

BY MATSUMURA GOSHUN

(Nishi Hongwanji sale 2,500 yen)

THE LAY FIGURE ON THE CULT OF THE UGLY

'Do you think we are losing our sense of beauty?' asked the Art Critic. "There is an odd fashion just now in art—a sort of perverse pursuit of deformity—of morbid and exaggerated ugliness. What does it really mean?"

"It means, I take it," replied the Young Painter, "that artists are tired of namby pamby prettiness, and want something more interesting. They are searching nowadays for strong well defined character and for the real facts of life, and they are trying to present them convincingly and without silly compromises."

"Surely all the facts of life are not unpleasantly ugly and repulsive," returned the Critic. "Is it not possible to select from them some that have the elements of beauty?"

"Oh, there must be no selection in modern art," laughed the Man with the Red Tie. "You take the first thing that comes and you record it with all possible fidelity just as it is—that is the creed of the moment."

"But why should the first thing that comes be always ugly and deformed?" inquired the Critic. "No, that argument will not do, there is selection in the art of to-day, and the artist's choice, made, as it seems to me, quite deliberately, too often falls upon the thing that is unpleasant and unworthy of the attention he gives to it."

"Nothing in nature is unworthy of the artist's attention," broke in the Young Painter, "but some things are obviously of much greater importance, and claim more attention than others. What an artist records is the particular fact that has made most impression upon him and that he cannot help selecting."

"And the ugly thing makes the most impression upon him because it is so ugly," commented the Man with the Red Tie. "Is that what you mean?"

"No, of course not," cried the Young Painter. "What impresses him is the strength of the possible subject, its power and vitality, and he tries to realise it with all the force there is in it. Why should he be afraid to represent it as it is, and why should he water it down simply for the sake of making it pretty?"

"Why should he not be as much impressed by the beauty of his subject as by its ugliness?" inquired the Critic. "Why cannot he get the force of it and yet be able to keep it from being unpleasant?"

"Because, I presume, a subject that has no beauty in it must become more unpleasant the more forcibly it is presented," suggested the Man with the Red Tie. "Besides, it is much easier, you must remember, to make a thing forcible if you take simply the crude reality of it and evade the obligation to make it pleasing."

"You must not accuse modern artists of evading their obligations," protested the Young Painter. "All of them who count as men of distinction are sincere students, striving earnestly to present life as they see it."

"To present life as they see it! Well, that may be true enough," said the Critic. "But it is the way they see it that I find so objectionable. If you shut your eyes to the beauty of life what can you get with all your earnest striving, except its sordid squalid ugliness?"

"You can get character," asserted the Young Painter.

'Character' cried the Critic. "Has beauty no character? Is the beautiful thing necessarily feeble and contemptible? I say that by the morbid cult of ugliness you miss your best opportunities of studying and realising character, because you look only at what is unpleasantly obvious and fail to perceive the subtleties that give character its charm."

"Well, suppose I do honestly prefer what is obvious," sighed the Young Painter. "Does it really matter?"

"Great heavens! Of course it matters," exclaimed the Critic. "If you admit that you prefer ugliness you confess that you are cursed with morbid instincts that unfit you to be an artist at all. The love of beauty is an essential in every wholesome temperament. It is the civilised and educated development of the natural selection instinct, it is the one thing that keeps the mind clean and the æsthetic sense from degenerating into a kind of vicious imbecility. It was the inspiring principle in all great art of the past, it is the one source from which in the future will come all art that will be worthy of serious attention. If you are really lacking in it you must be classed with the decadents who, as a result of over civilisation, are suffering from a species of mental disease and have ceased to be normal human beings. Indeed, I would go so far as to say that to cultivate an actual preference for ugliness is to commit an outrage on nature."

"Is it as bad as all that?" sneered the Young Painter.

A NOTABLE PORTRAIT BY MR WILLIAM ORPEN, A R A

THE style of portrait exemplified in Mr William Orpen's beautiful picture of the Countess of Crawford and Balcarres, reproduced in colour on the opposite page by special permission of Lord Crawford is one too seldom adopted nowadays. We can find no reason why this charming way of presenting the sitter should not enjoy a revival. But it is not difficult to see why it is out of fashion in these days. It does not advertise; it does not scream in an exhibition. There are those who have convinced themselves that they must scream to arrest attention in a modern exhibition. To go into some modern picture galleries is an experience not unlike that of entering a parrot house.

It is impossible to believe that the highest interest of the art of portraiture can be served in the above circumstances. For one thing, portraits are most often destined for the quiet of a library or morning room. With such surroundings they should be in some agreement. And there is a tradition which cannot wisely be put aside in this—the old tradition of leading up to the presentation of the sitter through an appeal to sentiment in the composition and to our sense of decoration.

The conditions of a large exhibition are certainly unpromising for the survival of the quality that counts most in portraiture, that of intimacy. The relation of environment to character must be appreciated by the artist of the portrait interior piece. Environment, after all, is the outside wrap of the soul; personality irradiates beyond clothes to accessories—everything in a person's home expresses them—if it is really a home and not a family hotel.

Appreciation of the mental atmosphere of places is a special gift, not necessarily allied with the genius of painting, and this fact puts a limit to successful examples of the portrait interior piece. But it is in successful painting of the kind that we may look for the equivalent of the art of the modern novel, with its genius for interior *genre*. This type of art would appear to be peculiarly expressive of the circumstances of modern life in which the demand for portraits is less often made by princes than by ordinary people. Just when our modern portrait painters might have appreciated the latter fact and made the most of it, "post impressionism" has led them away. If they return in time the door will still be open, and the easel keeping it ajar is that of Mr Orpen, legitimate successor to Peter de Hooch and Alfred Stevens. It was a happy moment when

he thought of combining his commissions for portraits with a class of picture which he composes so naturally.

The portrait interior piece allows the artist to introduce an agreeable variety of colour in the accessories and lends itself to the exquisitely finished style of the Dutch—the sensitive atmospheric looseness of impressionism—or to the insistence upon pattern in line and colour which is a characteristic of so many modern pictures. The test of complete success of course in portraiture of this type is in subordinating the accessories to the sitter, so that nothing competes with the figure of the sitter in claiming our first interest. This problem solves itself in the case of an artist with an instinct as fine as Mr Orpen's for what is relevant to the sitter. Instead of competing with the sitter, accessories can be made to assist the expression of his personality, reflecting his tastes and the world in which he moves.

There can be no doubt that the type of portrait we are describing will have a fascination for posterity which no other kind of portrait can hope to possess. The judgment of a portrait simply as portraiture and not from the point of view of the interest of the composition is a thing to be given by itself. From that point of view of course there are simple representations of a face or single figure by Rembrandt or Hals with which nothing can be ranked. But where everything else is of equal merit the picture which is most babbly and pictorially composed has the greater interest. It is with unusual pleasure that we discover in eighteenth century collections pieces by Zoffany which have been painted with no more surety of touch than works by his contemporaries but which by their art in suggesting the circumstances of life of the time possess a peculiar power of appealing to the imagination. These are delightful items in any collection and where this sort of thing is united to exquisite craft we have those gems of the cabinet which are the delight of every real connoisseur.

Perhaps the ideals of to-day are a little antagonistic to the survival of qualities which may be termed "precious" in a picture but these qualities have been so long out of fashion that it would not be unreasonable to look for their return, and in any case the form of the small interior portrait picture in its invitation to invention and fancy might, without any return to exhausted conventions bring about a revival of that sense of what is due to the spectator of a picture beyond a mere sketch of first ideas, which we feel to be wanting in so very many artists at the present time.

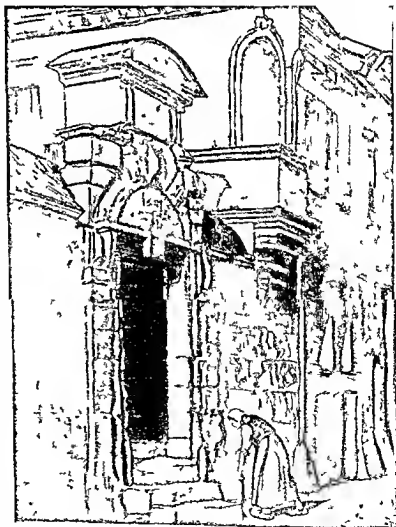
THE COLOUR-PRINTS OF EDWARD L. LAWRENSON BY MALCOLM C. SALAMAN

If one happens to speak of modern colour prints to a collector of the eighteenth century engravings printed in colours he invariably tells one that he does not care for them that they cannot be compared with the old ones. A little talk at cross purposes will soon show that we are thinking of quite different things. His idea of a modern colour print is a copy of an old mezzotint engraving after Reynolds, Romney or Hoppner; he neither knows nor imagines any other. And one sees this idea encouraged now and again by references in newspaper reports of the sales at Christie's to the growing popularity of the modern

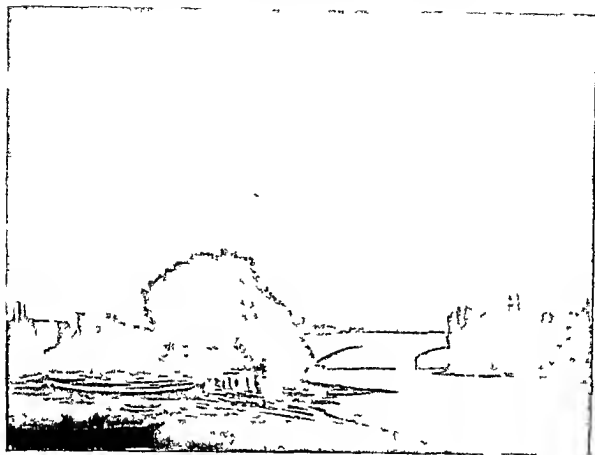
coloured engraving associated generally with the name of Mr Sidney Wilson. But the modern colour print of vital artistic interest has nothing to do with these coloured copies of old mezzotints; it is an original work of art produced entirely by the brain and hand of the artist. And this makes it so difficult for the ordinary collector of old prints to realise for he is rarely called upon to approach prints from a fresh artistic standpoint. Fashion and Christie's have labelled all the old favourites for him, but fashion and Christie's have as yet had nothing to say to the modern movement in colour-engraving as a medium of original pictorial expression. Yet this movement is of genuine artistic significance and it is constantly revealing new developments in the relations of medium and expression. One vital difference between the old English colour prints and the new—apart from the generally reproductive character of the old—is that whereas the old were never designed for

colour but were invariably printed in coloured inks only after the plates had become too much worn to give good monochrome impressions the modern original colour prints are conceived from the beginning in terms of colour. This was also the way with the prints of Jacob Christopher Le Blon the pioneer of true colour engraving a couple of hundred years ago and it was the principle and practice of the French colour-engravers of the eighteenth century. Their method of printing from a number of superimposed aquatint plates generally with outlines of soft ground etching is in fact the same practically as that adopted to-day by many of the makers of colour prints.

Of these not the least interesting and successful is Mr Edward L. Lawrenson some of whose recent prints are reproduced here. A painter first and



THE GATEWAY OF THE HOUSE OF RABELAIS CHIRON BY E. L. LAWRENSON



KEY BRIDGE FROM BRENTFORD

BY E. L. LAWRENSON

for most, he has been for some years expressing his landscape visions upon metal plates with tones of aquatint printed in colours. When last I spoke of his prints, in *THE STUDIO* of August 1911 he was using a single plate only and painting it with all the colours of his design but his own artistic sense was rarely satisfied. He found his intended colour harmonies seldom quite came off with the single printings. So he made further experiments distributing his colours on two or more plates, and printing these one over the other somewhat in the manner of the old French colour-engravers. At the same time, he addressed himself to obtaining a more sure control of his aquatint grounds, being greatly aided in this by the masterly guidance of Sir Frank Short at the School of Engraving. The happy result of this may be seen in Mr Lawrenson's latest print, *Gateway of the House of Rabelais, Chinon* in which the hot sunlight playing upon the venerable stone walls is depicted with admirably balanced gradations of tone. Mr Lawrenson made his study for this interesting print from a point of view close under the walls of the ancient Chateau of Chinon, at six o'clock in the morning for only at that hour

could Rabelais's house which stands in a narrow street, be seen bathed in sunlight. Three plates went to the making of this print. In the first are the outlines in soft ground etching and all the darker aquatint tones deeply bitten. The second plate contains the blue of the glimpse of sky and of the shadows on the house as well as some of the dark green of the door. The third plate adds all the yellows of the walls, the red of the woman's skirt, and the pink of her face and arms. It will be seen that Mr Lawrenson works little with composite tones and so far he has found a maximum of three plates sufficient for his simple colour schemes. This number he used also for *Key Bridge from Brentford* a happily composed bit of that historic part of the Thames, subtly atmospheric in tone. The darks of the trees and the boats, excepting the blues, were printed from the first plate all the grey and the blue of the sky and the water from the second, and all the yellows of the sky and the craft as well as the red of one of the boats, from the third. For the finely conceived landscape, *The Gorges of the Tarn* reproduced here in colours, Mr Lawrenson worked with only two plates, the first being a simple



THE GORGES OF THE TARN FROM
N^W QU⁴ N³ E. L. LINDENSCHEIN



The Colour-Prints of E. L. Lawrenson



COURTYARD OF THE CHATEAU OF BRIQUE

BY E. L. LAWRENSON

in the examples of his work given here his choice of subject is varied and determined only by its pictorial motive. In the sunlight's effect upon the impressive *Courtyard of the Chateau of Brique* with its arches and pillars and its sheltered trees he has found a capital subject. Here in mediæval times lived the guardian of the Simplon Pass whose duty it was to keep the Pass open resisting any invasion from the Italian side but Mr Lawrenson has attempted no imaginative re-creation of old turbulent times. The present peace of the place has suggested his motive and the woman carrying her burden across the patch of sunlight is eloquent of it. But the blue and green tones only were added to the design by a second printing.

Not the least interesting of Mr Lawrenson's recent prints is *The Irish Kelp Burners* a subject which he has also painted in oils. It is a characteristic scene on the coast of Antrim, near Cushendal where the people will gather the seaweed on the shore and burn it in a stone circle throwing it on to the fire continually for twelve hours at a stretch their long and arduous labour producing kelp residue containing iodine perhaps

to the value of fifteen shillings. But it was of course the pictorial rather than the economic significance of the scene that engaged the artist's interest and it was the colour values of the smoke from the burning kelp against the atmospheric aspect of sea and sky that evidently suggested it as a good motive for a colour print.

Now that Mr Lawrenson has gone to live in the clear dry air of the Sussex Downs he will find much less difficulty in working his spirit-grounds than is inevitable in the dusty atmosphere of London and after all although the beautiful old French paintings of Jannet, Debucourt, Descourties and the rest were done almost entirely with dust grounds there is no question that the spirit-ground which was our English Paul Sandby's development of the French invention gives a much greater luminosity of tone. But when all is said for a painting as a medium for colour printing there remains always the disadvantage of deterioration of colour through the chemical action of the mercurial pigment which is inevitable in an intaglio process. The pure luminous colour possible in prints from woodblocks is quite unattainable with a painting although it may be said

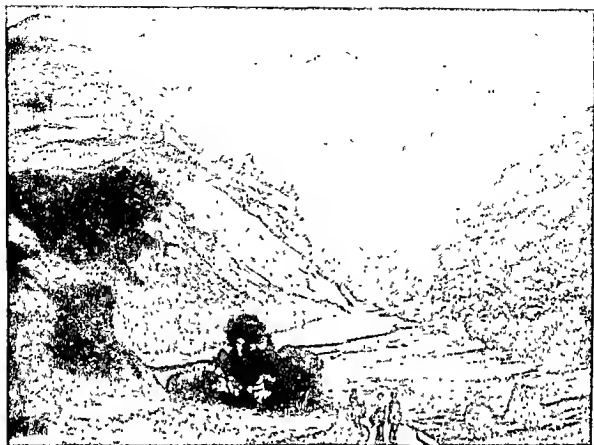
that Mr. Lawrenson certainly manipulates his colours upon his plates with more brilliant effects than most of the makers of colour-prints from aquatint plates, and doubtless that accounts for their exceptional success in America.

But just as I am convinced that there is a prosperous future for the modern colour print of original pictorial interest, so I am firmly of opinion that the most promising medium for it is either the Japanese way of wood blocks, or Mr. William Giles's new application of the principle of relief blocks to metal plates. For with this it is possible to protect the pigment from the blackening effect of the metal by a thin coating of shellac and so to attain results of beautiful unadulterated colour in the printing. The surfaces of the metal—zinc preferably perhaps, as being easier to work—are intended for the colour-shapes of the design, are produced by being away with acid the parts not to be printed. Different portions of the picture, according to the colour scheme, are so treated on usually about five separate plates, and these are superimposed in the same way as wood blocks or

aquatint plates. It is to be wished, and no one wishes it more than Mr. Giles, that artists interested in etching or engraving for colour will try this method and help to develop it, for it is at present only in a pioneer stage. I believe, however, that there are rich possibilities in the method, for it is really only the question of colour-quality that prejudices many artists and print collectors against the colour print. And certainly these are justified by the muddy tones in which mezzotints, aquatints, and even line-etchings, are sometimes pretentiously printed. But when once it is recognised that the modern original colour print can give, with its resting pictorial design, the charm of pure and luminous colour, then one may hope that it will be accorded just respect as a legitimate branch of art, and that even the Royal Academy will consider it as much worthy of acceptance as a mezzotint copy of an old mezzotint translation of a popular picture. Let us hope that Mr. Lawrenson will continue to devote his admirable pictorial gifts and enterprising citizenship to bringing about this wider recognition of the original colour print of to-day.



THE GEORGE INN, DORCHESTER.



"DOVEDALE" BY I. L. LAWRENSON

SOME RECENT PURCHASES BY THE NATIONAL GALLERY OF CANADA

THE National Gallery of Canada has recently entered upon a new phase of existence. It has been incorporated by Act of Parliament and is henceforth to be governed by a Board of Trustees on somewhat the same lines as its great English prototype. There is everything to hope from such a change which will enable it to exercise a far greater influence towards proving the value of art in the daily life of the community.

It had been felt for some time that in the recent progress of the National Gallery of Canada the contemporary school of British painting had to some extent been passed by and it was resolved that an effort should be made to remove the reproach. The President of the Trustees and the Director proceeded to England, and I trust the following list will show that at least the nucleus of a fine representation of contemporary British painting was secured as the result of their quest.

To begin at random. The McCulloch sale at Christie's in May of last year realised four pictures—*Charity* by Frank Brangwyn, *October* by D. Y. Cameron, *Wayside Pasture* by Austen Brown, and *The Pier, Sunset* by J. Buxton Knight. From Mr. Brangwyn's studio, swept bare of all but titanic mural decorations the Director had turned disconsolately away a month previously, and *Charity* at the McCulloch sale came as a hope revived, and then, to the sound of the hammer, a hope realised. It is a beautiful blonde example of the artist's work, of wonderful rhythmic line, tone gradations and pale colour harmonies expressive of its simple theme. *October*, by D. Y. Cameron, also came when hope was all but gone—a golden bronze picture of curious horizontal planes and harmonious mellow distances, rich in colour and lacking the austerity of the artist's most recent work. *The Pier, Sunset*, by J. Buxton Knight, shows a summer sea with its pier and shipping bearing the golden path of the sun, while the *Wayside Pasture* of Austen Brown is a purely decorative treatment of landscape with cattle, of big design and strong warm colour.

Orpen might well come next with his two pictures *The Reflection* and *Mary*. *The Reflection* is one of his mirror pictures and is remarkable for the exquisite treatment of the grey bath robe, the subtleties of the flesh painting in the nude reflection and for some inimitable still life in the corner

Mary is just an out-of-doors child with golden tawny hair, faded lilac frock, blue eyes and rosy cheeks, the very spirit of a summer day on an Irish hillside.

Glyn Philpot's *Hatcher on the Roof* has a breadth and dignity of effect approaching grandeur. A solitary figure wrapped in a shimmering snakeskin robe stands monumentally upon the roof against the first breaking of the dawn across the velvet eastern night. Impressively conceived and simply executed, this painting is greatly effective and altogether sincere.

Another treasure from the mart is *The Lilac Gown* by Charles Furse. This is an oval portrait of Miss Mabel Terry Lewis, fresh and free in its handling and happy in its conception of the sun-shaded face and sunsplashed lilac gown in a garden landscape. *The Lilac Gown* is one of the last pictures from the artist's hand.

The list proceeds by way of Charles Shannon's *Lady in Black Fur* a circular portrait of Miss Constance Collier of charming design. George Henry's *The Connoisseur*, a lady in blue before a lustrous grey wall and curtain, David Muirhead's *The Dark Night*, rich and warm in colour and of transparent sincerity, Gerald Festus Kelly's altogether successful study of a Burmese girl, Mrs. Swynnerton's intensely individual head of an old woman and a number of other works not less interesting.

This is not all by any means. Beginnings were made upon a representation of the Dutch and German etchers of the sixteenth and seventeenth centuries. The representation of such moderns as Whistler, Legros, Zorn, Strang, Muirhead Bone, Charles Shannon, D. S. MacLaughlan, Van Angeren, Sir J. C. Robinson and others was begun or added to and now as I write these lines—some time before they will appear in print—the last of the treasures is catalogued and hung ready for public approval of the fruits of two months' work upon the contemporary British painters.

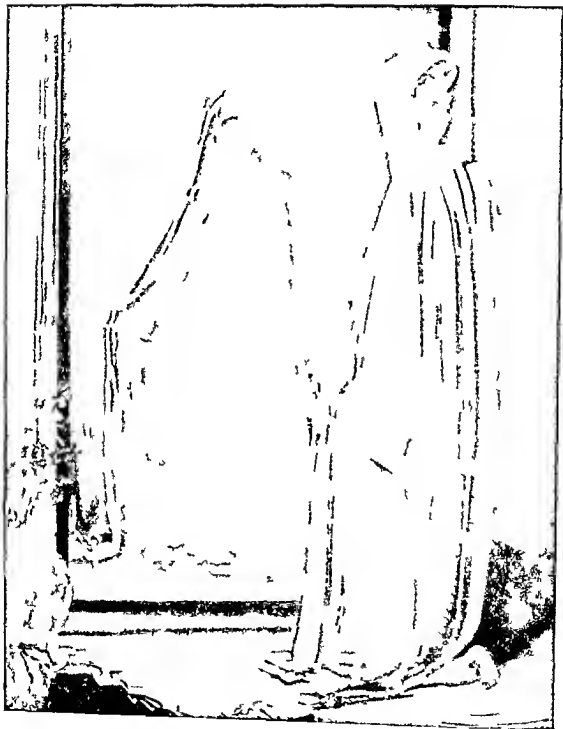
One last acquisition and I have done. It is Amesby Brown's landscape, *In Suffolk*, which was exhibited at the Royal Academy last summer and has already been reproduced in this magazine. It is a notable example of the artist's work and worthy of the very finest traditions of the British school of landscape painting. Bold in design, incisive and generous in its handling, it has an incomparable richness of beauty, and is at once peace giving and heart satisfying to its observers.

ERIC BROWN

Director National Gallery of Canada.



"THE CONNOISSEUR. BY
GEORGE HENRY WEAVER



THE REFLECTION BY
WILLIAM ORPEN A.R.A.



THE WATCHER ON THE ROOF
BY GLYN W PHILPOT



THE DARK NIGHT BY
DAVID MUIKHFAD



CHARITY BY FRANK BRANGWYN ARA



"THE LILAC GOWN." BY
CHARLES W. FURSE, A.R.A.

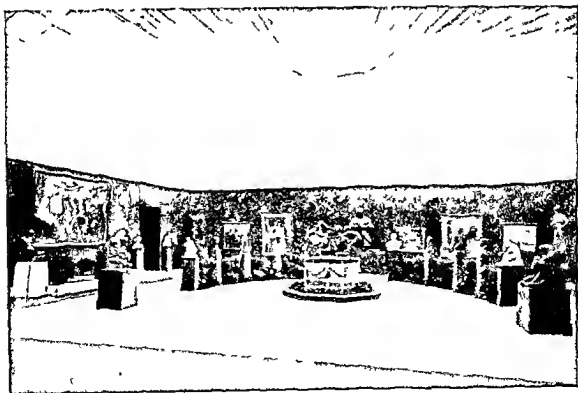
Spring Exhibition at the Künstlerhaus, Vienna

THE SPRING EXHIBITION AT THE KÜNSTLERHAUS, VIENNA

THE alterations which have from time to time been made in the arrangement of the galleries and the hanging and spacing of the exhibits at the Künstlerhaus have been in the right direction, and by the manner in which they have proceeded in these matters those responsible have shown that they were fully aware of the necessity for reform, and of the utter unsuitability of the old methods to the requirements of the modern exhibition. For some time past the practice of hanging the pictures in one line has been in operation, and now the provision of *relais* for the various rooms, the colouring of the walls with neutral tones and the hanging of the pictures with ample space around them, have added materially to the effectiveness of the display. The result of the changes is, that, although the exterior of the building presents nothing new, nothing modern—it is built in the style of the Italian Renaissance—the interior is essentially modern throughout, for the last stage in the transformation has been achieved: the pillars of the great hall have been removed and a new roof provided which admits of the light being so evenly

diffused that sculpture can at last come to its own instead of being hidden in semi darkness. The two architects, Hans Jaksch and Siegfried Theisz, have performed a difficult task in a highly satisfactory manner. Such further changes as are projected will not affect the manner of showing the exhibits.

Perhaps with so fine a central hall at the disposal of the "Arrangement Komitee" the disposition of the works of sculpture in the recent Spring Exhibition might have been more advantageous. For instance Karl Wollek's huge kneeling figure in bronze forming part of a grave monument, would have been far more effective had a central place been accorded to it. This is the finest work of sculpture in the exhibition—and indeed one of the best of our time—the sculptor has been evidently inspired by the magnificent bronze figures in the Church of the Franciscans in Innsbruck. A charming fountain by Walter Schott lost considerably by being brought into too close proximity to Wollek's bronze and at the same time impeded a proper view of this work. Another fault was the hanging of pictures of a delicate and refined character as a background to sculpture, especially as works of a more robust texture, which would have shown to advantage, were at hand. These are obvious faults which will surely not be repeated.



CENTRAL HALL, KÜNSTLERHAUS VIENNA AS REARRANGED BY HANS JAKSCH AND SIEGFRIED THEISZ ARCHITECTS

Spring Exhibition at the Künstlerhaus, Vienna

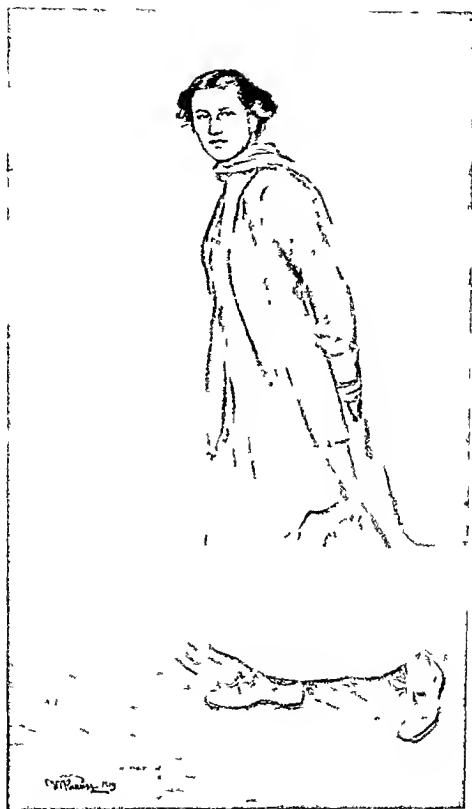
The portraits always an important feature of the Künstlerhaus exhibition seemed fewer than usual this year no doubt because they were better distributed in the various rooms. Of two shown by John Quincy Adams one was a portrait of the venerable Emperor Francis Joseph who graciously granted the artist some sittings and for the other painting two of the Emperor's descendants Princess Elizabeth Windischgratz and her little daughter, were his sitters. Though painted in the artist's well known manner with verve and fine feeling and a refined sense of colour one could not help feeling that in both of these works he had fallen short of his highest standard. Paul Joannowitch also exhibited a portrait of the Emperor which was very pleasing. Rauchinger's *Portrait of a Lady* has deservedly won high praise in it he has shown his penchant for deep rich colour and the whole is handled with the directness and assurance characteristic of this artist's work. Schattenstein's two portraits of ladies revealed fine qualities. Wilhelm Victor Krausz contributed three portraits. That of *Frau Paul's* is remarkable for its delightfully harmonious colour and simple handling and his *Yoith* in the person of Fraulein Helen Kramer Glockner is also extremely charming in its colour scheme

of white and pale violet. Among others whose portrayal of the gentler sex should be named are Theodor Carl Ritter von Blaas who showed an excellent portrait of Countess Coudenhove a Japanese lady in Japanese dress and Ludwig Michalek Victor Stauffer's portrait of Leopold von Lieben Victor Scharf's portrait of Herr Low Beer Marie Rosenthal Hatschek's portrait of her brother the celebrated pianist Herr Rosenthal, and Rudolf von Mehoffer's portrait of Herr Josephy were prominent examples of male portraiture and of special interest among works of this kind was Cottet's portrait of the painter Lucien Simon, remarkable for the strength and vigour of treatment. Both Leopold Horovitz and Prof. von Anich, were well represented.

In genre painting always a great feature at the Künstlerhaus several works of distinctive merit call for mention. Among them Jehudo Epstein's *Thirsty Throats* decidedly merits the first place for it is a work of remarkable vigour excellent alike in drawing and composition and rich in colouring. Hans Larwin presented the true Viennese note in his *Die Poldi von Prater* *Ausmarkt* and his *Nach der Assentierung in Erdberg* which breathes of the essence and joy of

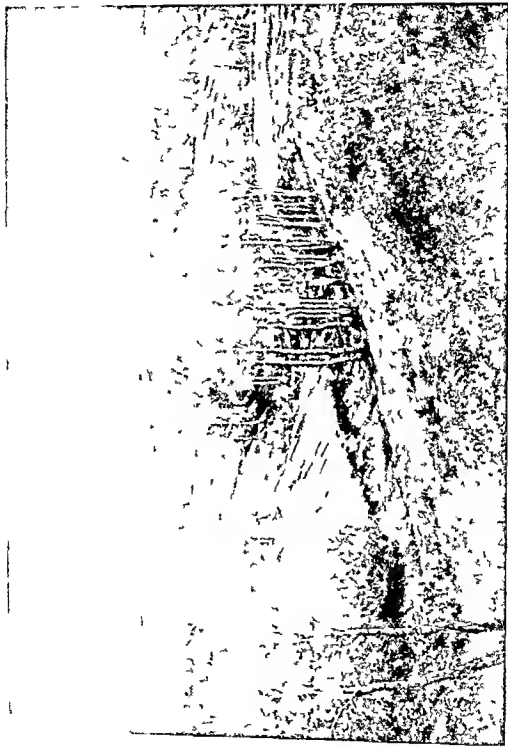


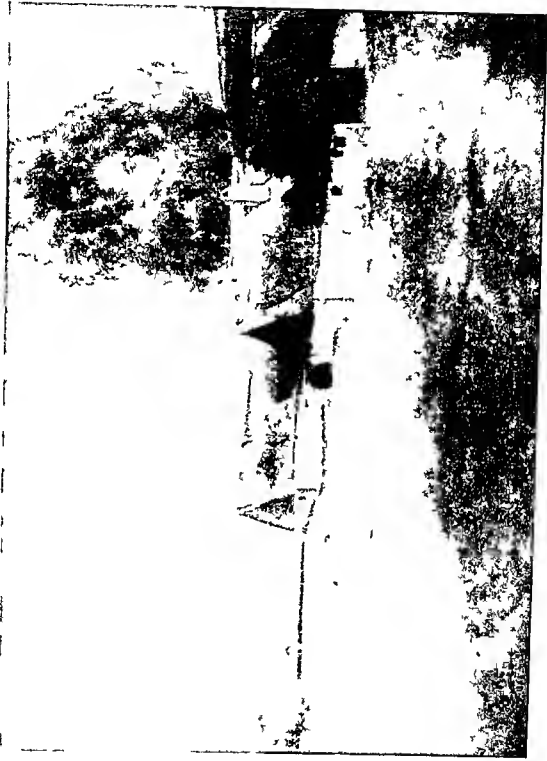
"THIRSTY THROATS"



'YOUTH OIL PAINTING
BY W VIKTOR KRAUSZ

AUTUMN SUN TLMPERA PAINTING
BY HUGO D'ARNAUT





A SUMMER EVENING OIL PAINTING
BY J. L. R. D. I. N. A. N. D. B. R. U. N. N. E. R.



"WINTER IN MONICHKIRCHEN"

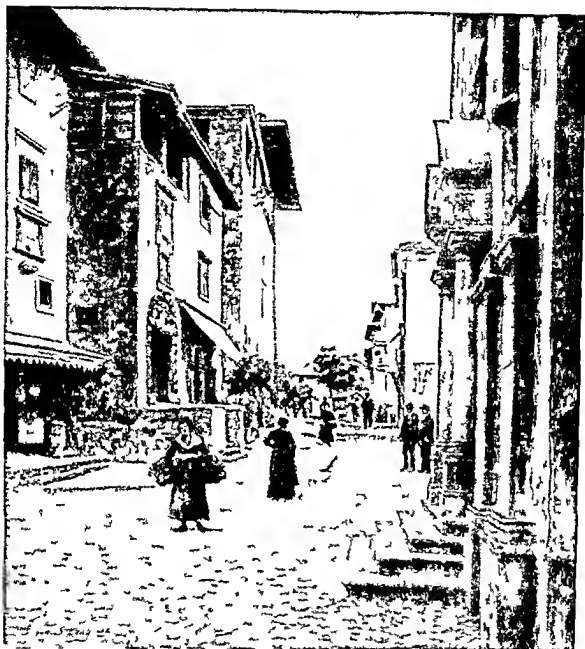
OIL PAINTING BY THOMAS LEITNER

youth after presentment for conscription. Othmar Ružicka again contributed studies of life among the Slovaks, in the depicting of which he has deservedly won much fame, and Joh. Nep. Geller in his market scenes in various lands displayed that happy feeling for colour for which he is noted.

Landscape painting is an old tradition among Viennese artists. Round about the city so much of interest may be seen, almost every variety of scenery is to be found—hill and forest and wide stretches of open country—and here, without a hint of the toil and moil of town life, one can find relief in an atmosphere of calm and repose. For the artist it is truly a happy hunting-ground. Many of the scenes depicted at the recent exhibition are but an hour's walk from the city, and, in fact, form a part of the capital. Thus Karlinsky's *Sonntag in Franz Josefsland in Wien* is Vienna in feeling and in atmosphere—it is Vienna folk life such as may be encountered in any part of the metropolis. Karlinsky has caught the very note, translated it into

his own thoughts, and rendered it in essence. Take, again, the *Autumn Sun*, by Hugo Dimaut, the President of the Künstlerhaus. This is a scene from the Vienna Forest Hills, a place easily reached on foot, yet what a halo of peace and beauty reigns over all! It is a picture almost pastoral in its quiet beauty, in its simplicity and loveliness of colouring. Max Suppant's special domain is the Wachau, a part of the Danube which vies successfully with the most beautiful part of the Rhine, and his pictures of that region are always greatly appreciated, as are Robert Russ's old gardens in combination with ancient architecture.

Oswald Grill is rapidly advancing in his art, disappointment has luckily urged him to higher things, and in his *Was die Wirbel erzählen* (What the Whirlpools are telling) we have a picture inspired by a true poetical temperament and poetically handled—a real lyric, in fact. Thomas Leitner's two pictures, *In a Far Country*, an imaginative composition, and *Winter Sun, Monichkirchen*, were



OLD LOVRANA OIL PAINTING
BY STEFAN SIMONY

Spring Exhibition at the Künstlerhaus, Vienna

remarkable, one for the charm of feeling and beauty of the inspiration the latter for its remarkable strength of treatment the vigour of the brushwork and the fine feeling for decorative effect. Gustav Böhm's picture of *Boskoust* gives us a glimpse of a Moravian village with all its characteristics and mellowness of tone. His miniature sketch of the Luxembourg Park in Paris was in its way a gem. Ferdinand Brunner exhibited but one picture a work of great beauty and charm the subject one of those long low lonely houses which he delights in depicting. Of Stefan Simony's pictures of ancient architecture in old streets that of *Old Lotzara* on the Austrian Riviera is a fine example it is admirably drawn and harmonious both in line and colour. Karl Ludwig Prinz's *Der Sterbende Tag* a tender and sincere representation of the dying day and Emanuel Baschny's *Vor dem Gewitter* an emotional rendering of an approaching storm deserve particular mention. Eduard Zetsche Rudolf Konopa Richard Freyherr von Drasche Eduard Ameseder Alfred Zoff Adolf Schwarz, Carl Kaiser

Herbst, and Carl Onken are other landscape painters whose works added to the interest of the exhibition.

Besides the painters above mentioned there are others whose work as displayed at the Künstlerhaus is worthy of remark but space will only suffice to mention a few names. Friedrich Beck Hugo Charlemont Carl Lahringer Alexander Goltz Hans Frank Carl Fischer Köystand Leo Delitz Ernst Graner and Albert Janesch (who exhibited for the first time and whose *Children of the Roman Campagna* showed true psychological penetration). Karl O' Lynch of Town Heinrich Lomce Erwin Puchner Hans Ranzoni Marie Arnberg and Gustav A. Hessel also Isidor Kaufmann whose studies of Jewish types are full of energy and strength of purpose and reveal a fine poetical penetration. Nor must Wilhelm Legler's interior picture with vistas of gardens with flowery beds beyond be omitted viable in their pulsation of colour and brushwork they were decidedly attractive items in the exhibition.

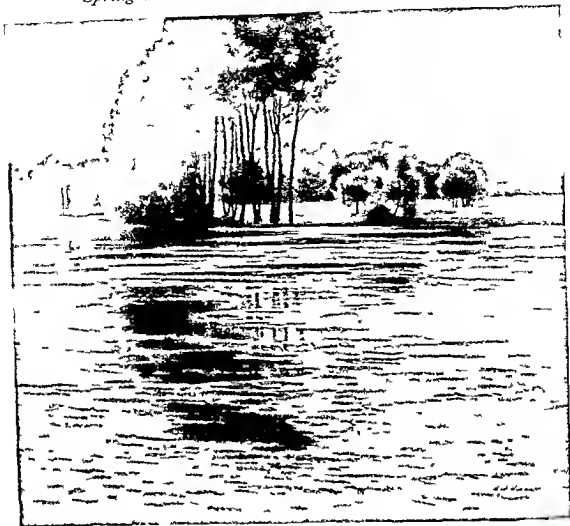


SUNDAY IN FRANCIS JOSEPH'S LAND A. KARLINSKY

OIL PAINTING BY ANTON H. KARLINSKY



"PORTRAIT OF FRAU PAULA S."
BY W. VIKTOR KRAUSZ



WHAT THE WHIRLPOOLS ARE TELLING

OIL PAINTING BY OSWALD GRILL

In the section of graphic art some very good work was shown by various artists such as Tina A. Kasimir Hoernes, Luigi Kasimir Ludwig Hetschauer, Prof. Ludwig Mischke, Emil Singer, Ferdinand Gold, and Josef Krzal.

Additional interest was lent to the exhibition from the fact that three of the rooms were set apart for the Hungarian artists belonging to the "Művészeti Társaság" of Budapest, whose works have never yet been shown at the Kunstlerhaus. The group consists of artists who have separated from the Royal Society, Budapest, and others who have never belonged to it. Many of the pictures shown were the property of the Royal Gallery of Fine Arts, Budapest, or private collectors, and some were painted many years ago. The Hungarian guests were admitted on the same terms as the Austrian artists, and much good work was to be seen, the chief exhibitors being Rippl-Ronai, Franz

Olgyay, Madar, Knesch, Korbis, Zoltan Csakto, Ladislaus Kozch Kovacs, Karl Kernstock, Johann Vaszary, Julius Kosztolanyi, Ferdinand Katona, Casar Kunwald, Oszkar Glatz, Paul Javor, and Stefan Csók.

On the whole the recent exhibition presented a very distinguished appearance and now that the Kunstlerhaus members are so advanced in their method of displaying works of art, it is to be hoped they will pursue the liberal policy which used to lend interest to the Secession exhibitions that of inviting artists of other nationalities to exhibit. Since the Hagenbund Society, which took up the discarded mantle of the Secession, was deprived of its exhibition building we have seen but few foreigners, so that if the Kunstlerhaus will come forward and do what the Hagenbund is now unable to do it will be rendering a signal service to the cause of art in Vienna.

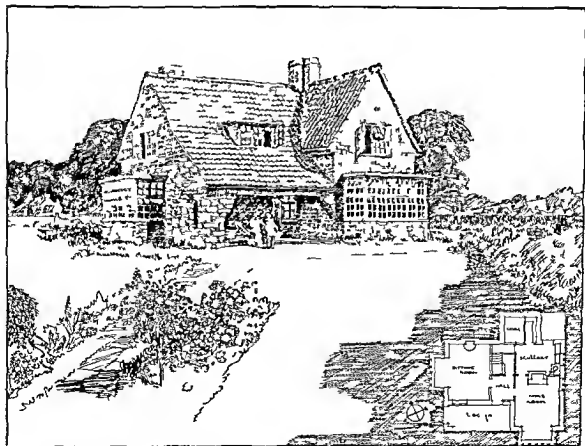
A. S. LEVETUS.

RECENT DESIGNS IN DOMESTIC ARCHITECTURE

THE illustrations we now give under this head are of country houses of various dimensions and diverse design and situation but before describing them we should like to refer briefly to a point raised in a communication from an architect holding an official position in a Midland town who thinks that the *country house* has received an undue share of attention of late in journals concerned with domestic architecture and that the problem of the small terrace house or detached suburban house with a narrow frontage has been unduly neglected. An explanation is not far to seek however. For some years past large numbers of wealthy and moderately well to do people have given up living in town and had houses of varying dimensions built for them in more rural surroundings and most of them have been wise enough to avail themselves of the services of experienced architects. On the other hand the problem of the terrace-house in town or suburb has, as our correspondent recognises been left in

the hands of the speculative builder but that, we are sure, is not because of any reluctance on the part of architects to deal with this class of dwelling, but because the economic conditions hitherto prevailing have militated against their co-operation on any extensive scale and consequently throughout the thousands of acres that have been covered with terrace-houses semi-detached villas and kindred types of dwellings round about our big towns in the course of the past ten or twenty years only in comparatively few cases have the services of competent architects been enlisted. The garden city movement has of course afforded the architect an opportunity of co-operating in the erection of houses of this class and the town planning movement may open up further possibilities in this direction in the future but at present what with the greatly increased cost of building and the burdens and restrictions imposed by the legislature the conditions seem to be less favourable than they have been for any general improvement in the type of house to which our correspondent refers.

The pen and ink sketch on this page is of a small country house designed by Mr Harold F



SMALL HOUSE AT SHIPPIA 1 SO IJERSET

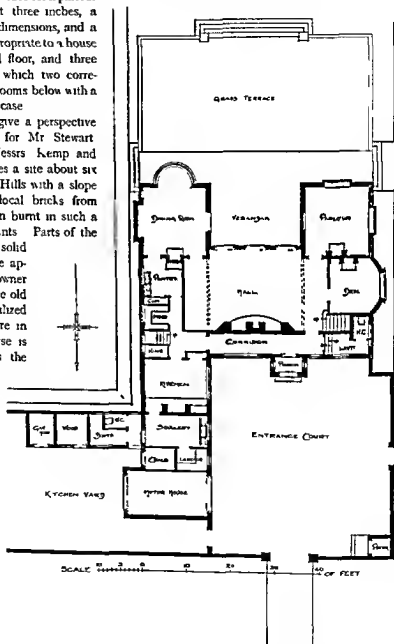
HAROLD F. TREV. ARCHITECT

Recent Designs in Domestic Architecture

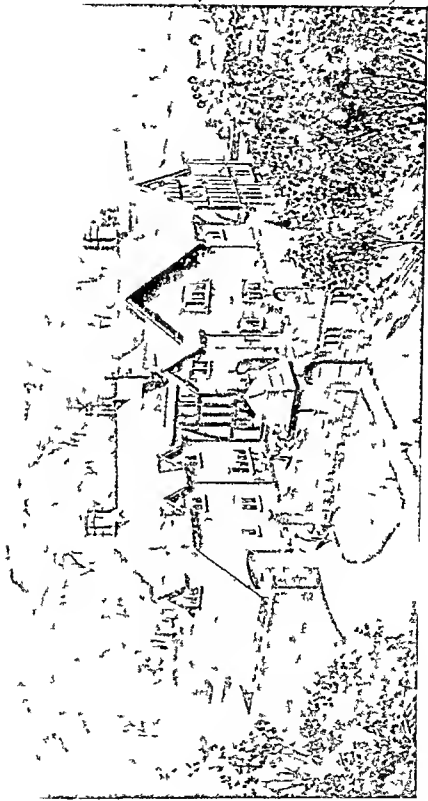
Trew, architect of Gloucester, and now in course of erection on the Mendip Hills near Cheddar in Somerset. Local conglomerate stone is being used for the walling and the loggia will be paved with similar material. The joinery throughout is to be finished white, the windows glazed with lead glazing in iron casements. The roof will be covered with pan tiles. The cost of construction, including drainage and connection to the water supply of the village, will work out about £650. The plan is a comparatively simple one and provides for a parlour of seventeen feet by twelve feet three inches, a living room of slightly smaller dimensions, and a kitchen with the usual offices appropriate to a house of this character on the ground floor, and three bedrooms on the floor above, of which two correspond in dimensions to the two rooms below with a difference of a few inches in one case.

"Piper's Croft," of which we give a perspective view and plan, has been built for Mr Stewart Liberty from the designs of Messrs Kemp and How of Bloomsbury and occupies a site about six hundred feet up on the Chiltern Hills with a slope to the south. It is built of local bricks from various kilns and they have been burnt in such a way as to obtain a mixture of tints. Parts of the building have been carried out in solid oak half timber work to give the appearance of growth, and the owner was fortunate in having some nice old hand made tiles which were utilized to advantage. The main feature in the internal portion of the house is the hall, which is designed as the principal living room, the dining room being very small and used simply as a recess for meals and the parlour as a private retiring room for the lady of the house. The "den" is fitted out as a writing room. The hall has an open timbered roof with side corridors on the first floor fitted with leaded lights through which a view is obtained of the space below. The fireplaces in this house have been carried out in local stone, and every endeavour has been made as far as possible to use local material only throughout the construction. All the fittings

have been specially designed and carried out locally, the wrought ironwork having been done by the local smith. Six rooms have been provided on the first floor. The garden has been carried out in the same spirit as the house, the paths being laid with York stones and bricks and kept somewhat formal round the house. A picturesque effect has been obtained by introducing a cobble paved courtyard, local stone being used for the purpose. The petrol



GROUND PLAN OF "PIPER'S CROFT," THE LEE, GREAT MISSENDEN, BUCKS.
W. J. KEMP AND W. M. HOW, FR I B A, ARCHITECTS.



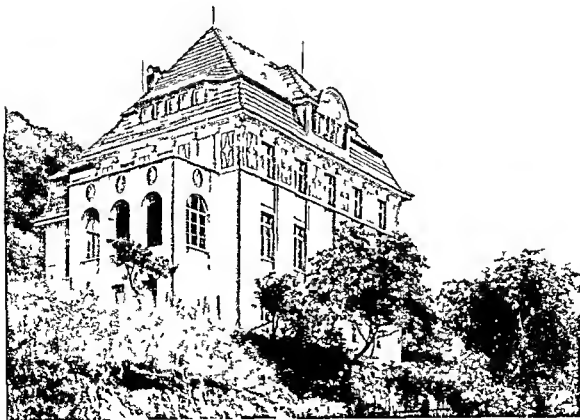
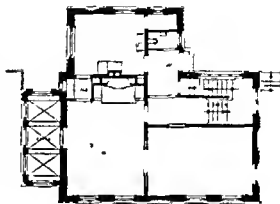
PIPLRS CROIT THE LEL BUCKS W J KEMI
AND W M HOW FI RIBA ARCHITECTS

Recent Designs in Domestic Architecture

This same colour is used for the backgrounds of the relief medallions over the arches of the veranda—which are by Prof. Hermann Schubert—representing naked youths with the emblems of the pleasures of a *villeggiatura*—life music sport wine &c. The strength of the design of the façade lies in the exactness of its proportions and the careful delicacy of the moulding of its single parts. Dr. Schubert is exceptionally gifted in this direction. Just as a Meunier or a Rodin infuses so much breadth and power in a small bronze that the reproduction of it looks like the reproduction of a life-size statue, so Dr. Schubert casts his comparatively small houses in a large quasi-monumental mould. This appears plainly even in the accompanying view which seen from the other side of the river the house looks like a small chateau—but it only contains six rooms (the largest but twenty-five feet long) besides the offices &c. The staircase hall is decorated by a large stained glass window which Otto Fischer designed in 1899 and which was reproduced in *THE STUDIO* in the following year. The house is heated by a fresh air central heating plant which apart from economical reasons is advantageous for the fact that it does away with

visible pipes and the ugly apparatus supplying the place of stoves in the other system. Fireplaces, however, are also provided though rather for sentimental reasons than to supply an actual necessity but where they have been fixed they have been arranged for wood fires only.

While German characteristics are embodied in the villa just described, those which are revealed in the excellent drawing reproduced on p. 100 belong to a markedly different type of domestic architec-



VILLA NEAR TRIESEN

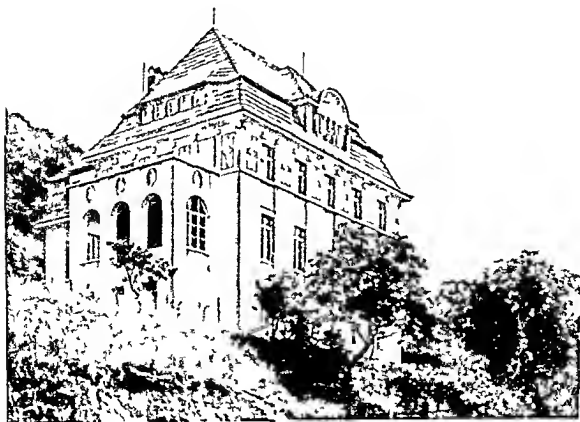
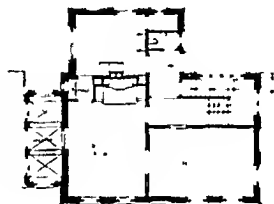
R. OTT SCHUBERT ARCHITECT

Recent Designs in Domestic Architecture

This same colour is used for the backgrounds of the relief medallions over the arches of the veranda—which are by Prof. Hermann Schubert—representing naked youths with the emblems of the pleasures of a village-garden life: music, sport, wine, &c. The strength of the design of the façade lies in the exquisitesness of its proportions and the careful delicacy of the mouldings of its single parts. Dr. Schubert is exceptionally gifted in this direction: just as a Meunier or a Rodin infuses so much breadth and power in a small bronze that the reproduction of it looks like the reproduction of a life-size statue, so Dr. Schubert casts his comparatively small houses in a large, picturesque monumental mould. This appears plainly even in the accompanying view when seen from the other side of the river: the house looks like a small château, but it only contains six rooms (the largest but twenty-five feet long) besides the offices, &c. The staircase hall is decorated by a large stained glass window, which Otto Fischer designed in 1899 and which was reproduced in *THE STUDIO* in the following year. The house is heated by a fresh air central heating plant, which apart from economical reasons is advantageous for the fact that it does away with

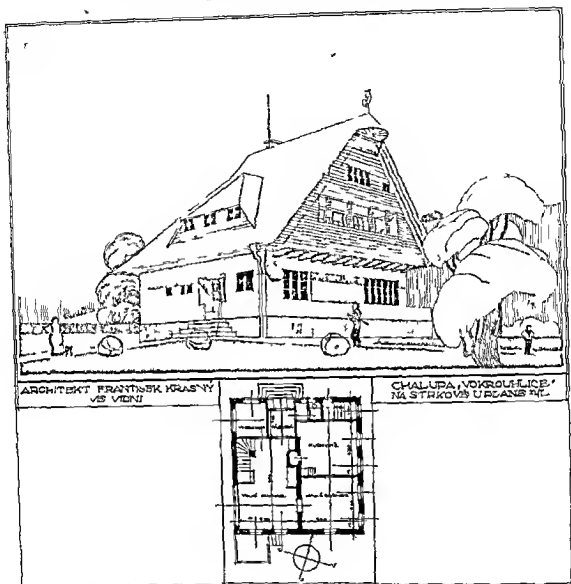
visible pipes and the ugly apparatus supplying the place of stoves in the older system. Fireplaces, however, are also provided, though rather for sentimental reasons than to supply in actual necessity, but where they have been fixed they have been arranged for wood fires only.

While German characteristics are embodied in the villa just described, those which are revealed in the excellent drawings reproduced on p. 122 belong to a markedly different type of domestic architecture.



VILLA NEAR TRIERSCHE

Recent Designs in Domestic Architecture



COUNTRY HOUSE IN BOHEMIA

DESIGNED BY FRANZ KRÁSNÝ, ARCHITECT

ture. The design of this little country house in Bohemia is in sympathy with the style of architecture indigenous to a country peopled by a Slav race and permeated by Slav traditions. The locality in which the house has been built is full of romantic associations, and is also interesting as having been the headquarters of the Hussite leader Žižka. The house stands in close proximity to the river, the site being on a hill some hundred and fifty feet above it. Simplicity is the keynote of the design, both without and within. The wood used in the construction of the gables is of local origin, the district being one abounding in timber, and old tiles have been used for the roof. The

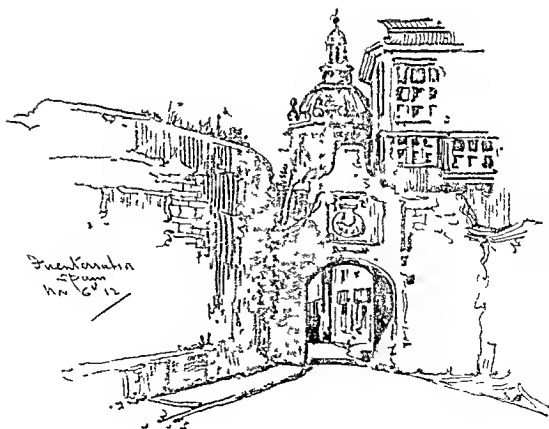
plan of the house is as nearly as possible square, the length of the sides being approximately thirty six feet. It is arranged in two stories, the lower one containing a large sitting room (*velká sednice*) used as a general living room, a smaller one communicating with it (*malá sednice*), a kitchen (*kuchyňe*) and other offices the stove being built in the wall dividing the kitchen from the big living room, and thus doing double duty, while the upper story is reserved for sleeping apartments, bath room, &c. The principal rooms have as usual been placed on the sunny side of the house. The architect, Franz Krásný, is a Czech but practices in Vienna.

LEAVES FROM THE SKETCH-BOOK
OF
ARTHUR TUCKER, R.B.A.

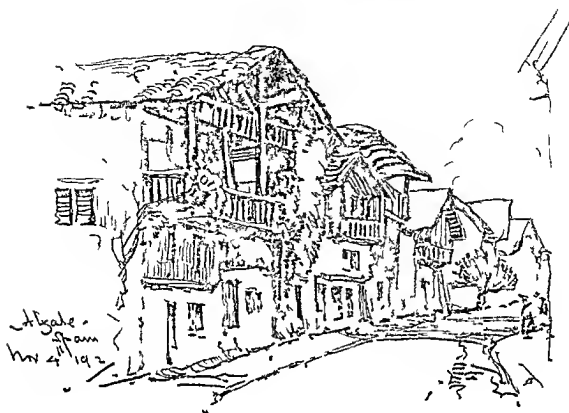




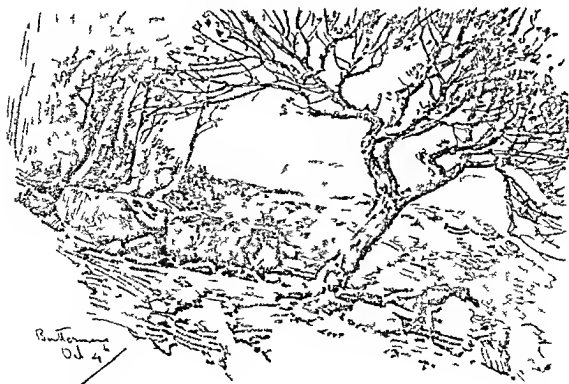
Place Lorraine, Florence, Italy



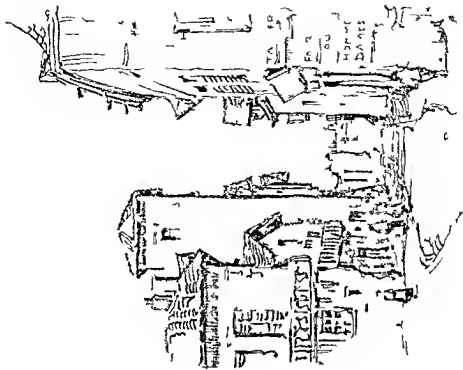
Fieschi Tunnel, Genoa, Italy



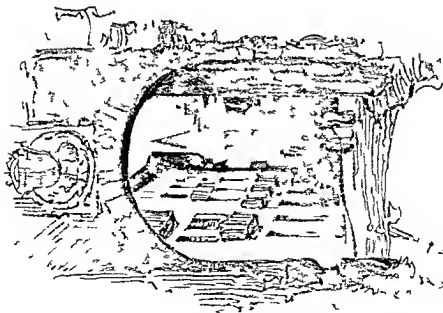
Algate Spa



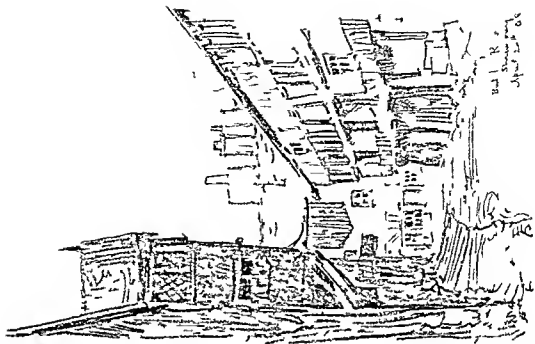
Buttermere Cumberland



Rue de la République
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large 25 m

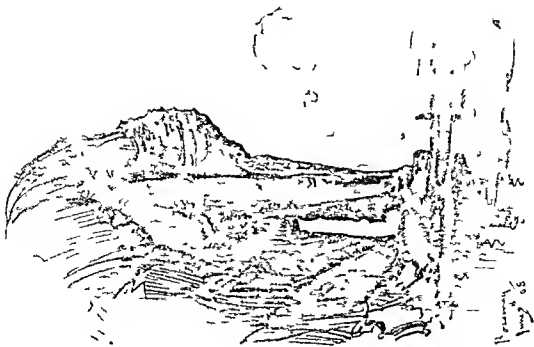


Fontaine en bois
Span



W. L. R.
Shrewsbury
April 2nd '06

6. u / er kon. Shrewsbury



W. L. R.
Shrewsbury
April 2nd '06

1. u / er kon. Shrewsbury

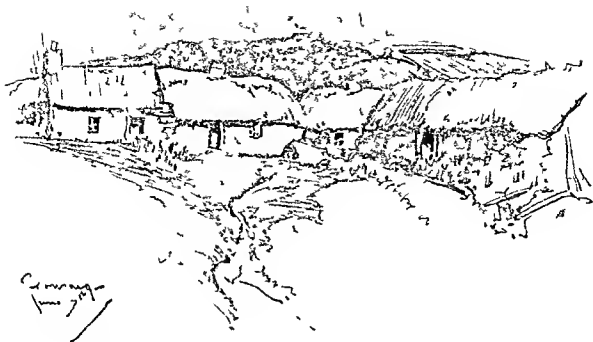


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By Arth r T ler R b d

STUDIO-TALK

(From Our Own Correspondents)

LONDON—The New English Art Clubs recent exhibition was notable for the interest displayed in the decorative effect of a picture. This is a change from the casual attitude of Impressionism towards the problem of composition. When feeling for decoration is expressed throughout the entire method of making a picture we have something which is a distinct gain to art. Unfortunately in many of the canvases in the New English where painters trained as realists have come in under the influence of Post Impressionist theory the artists have contented themselves with a purposeful unreality of colour in the name of decoration grafted on to draughtsmanship and composition in which resemblance to reality has been the mutual aim. There were whole groups of pictures by the newer school exhibiting with the Club that expressed this mixture of reality and unreality, and seemed to point to a fundamental inability to appreciate decoration as an art. For this reason it is more pleasant to recall the work nearer to the tradition of the New English Art Club itself in the canvases of Mr Wilson Steer, Mr McEvoy, Mr Tonks, and others.

Among pictures which should be mentioned as contributing to the success of the exhibition were *Fruit Sorters* by Mr Mark Gentler, *A Sussex Farm* by Mr Ronald Gray, *Women folk of Barge 13011* by Mr Charles Stabb, *The Stables Belvoir* by Mrs Ralph Peto, *The Valley of the Crouch* by Miss Abba Fanner, *Blaenau Festiniog and The Black Lake* by Miss Elsie McNaught, *The Lesson* by Mr F H S Shepherd, *The Pink Cottage* by Mr Maxwell Armfield, *By the Stream* by Mr L L Brockhurst, *Preparation for a Party* by Mr Furdie Harmar, *A Bunch of Artificial Flowers* by Miss Ethel Elder, *Richmond Castle* by Mr David Muirhead, *Blossom sun and mist Chippingfield* by Mr Lucien Lissarro, *At Bodine* by Mr Joseph Southall, which we reproduce, *Conversation piece* by Mr Randolph Schwabe, *View from the Ramparts Montreuil* by Mr A. Hayward.

Perhaps the two most important pictures of the exhibition were Mr Wilson Steers' *A Summer Evening*, a lyrical representation of nudes in golden light in an atmospheric landscape, and Mr Walter Sickert's *Ennui*—a canvas of a much larger size than Mr Sickert generally paints and one in which the figures of commonplace human types have been interpreted in a simple interior.

scene with sinister insight into the emptiness of some people's lives and with a masterly directness of style. Mr C J Holmes perhaps touched his high watermark in *Craig's Sythe* *Limbo* but he was also interesting in *The Burning Kilm* the composition of which will be appreciated in our reproduction. Another interesting picture reproduced is Mrs I G Wheatley's *The Interruption*. Mr C M Gere exhibited this year with greater success than he has ever previously attained in the type of landscape which he has peculiarly identified with his name. Mr F H S Shepherd's *Head of a Young Girl*. Mr Eric George's *Return of the Dove to the Ark*. Mr Allan Gwynne-Jones's *The Old Shepherd* and Mr E Buttar's *Still Life* we are reproducing and the reader will be able to appraise in them qualities of design which entitle them to be singled out.

The watercolours and drawings were perhaps of less interest this year than is commonly the case in the New English exhibitions though *The Municipio Florence* by Mr F S Unwin, *The Grand Canal, Venice* and *Venice, Ponte dei SS. Apostoli* by Mr Muirhead Bone, *The Boxers* by Mr W Roberts, *Richmond Castle* by Mr David Muirhead, *The Dislocated Elbow* by Mr Henry Tonks, *Anemones* by Mr E Best, *Flower Study* by Miss Amy Kraus, and the drawings of Mr McEvoy are all things to be remembered with delight.

In the series of Albert Moore's life works it would be difficult to say which are most definitely characteristic and which best explain the purpose and intention of his art. He devoted himself so consistently to the expression of a certain conception of the artist's mission he had always so clear an idea of

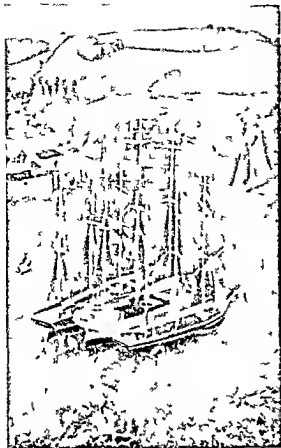
what he believed to be his duty and he laid down so plainly the lines along which he believed the whole of his effort ought to run, that his pictures must all be taken as equally important illustrations of his own personal creed and as helping each one to make his position in the art world more intelligible. His artistic outlook varied little throughout his life, and his pictures vary only in the degree of command over technical devices which is revealed in them. The precision and exactness of touch which was characteristic of his work in his earlier years gave way later to freer and more spontaneous methods, to a bolder technical quality and to a more suggestive manner of handling, but to the little principles by which he was guided remain the same.



HEAD OF A YOUNG GIRL

(New English Art Club)

BY F. H. S. SHEPHERD



AT BOATIN' BY JOHN L. SOUTHALL
(New English Art Club)

changed. In the two pictures which are reproduced in this number *The Reader* painted in 1877, and *Birds of the Air*, painted in 1878, the transition from his earlier to his later technical manner can be clearly seen. His studentlike earnestness is still perceptible and his care in the realisation of detail shows no abatement, but compared with the works he produced during the preceding years these examples are larger in their mode of treatment and more confident in execution, and they give the fullest promise of the command over his materials which was so evident in everything he painted from the middle of the eighties onwards.

One of the most interesting exhibitions of the past month was that of the great French draughtsman Steinlen at the Leicester Gallery. Steinlen is the artist-poet of the street life of Paris—one of those profound realists whom I think we can produce, one whose finger seems all the while in the very pulse of life. What was shown in this exhibition well represents this, the chief aspect of his art, but there were evidences that the exhibition might have been more fully representative of his

genius. We carried away however, a valuable impression of the deep sincerity of the artist. Even his slightest work expresses that vivid interest in life—even more than in art—which we regret to say it is easier to associate with the work of the old masters than with that of the clever race who spring from the art-centres of to-day.

Also at the above gallery a display of recent drawings by the pen draughtsman Mastair should be recorded. Though he tinges his subjects with morbidity the artist's work really is alive, on its own fanciful plane, full of wit and charm of execution—it is in the style of Beardsley but intensely individual all the same.

We cannot recall any exhibition of the Royal Society of Portrait Painters which has been less interesting than the present one. Few are the works that escape the commonplace, so completely have the ideals of the fashionable photographer obsessed the members. Mr Harrington Mann's *Angela Daughter of Captain the Hon Maurice Brett MVO*. Mr Waldo Murray's *Robert Fowler Esq*. Mr John Lavery's *Lachra*. Mr Maurice Greiffenhagen's *Portrait*. Mr W

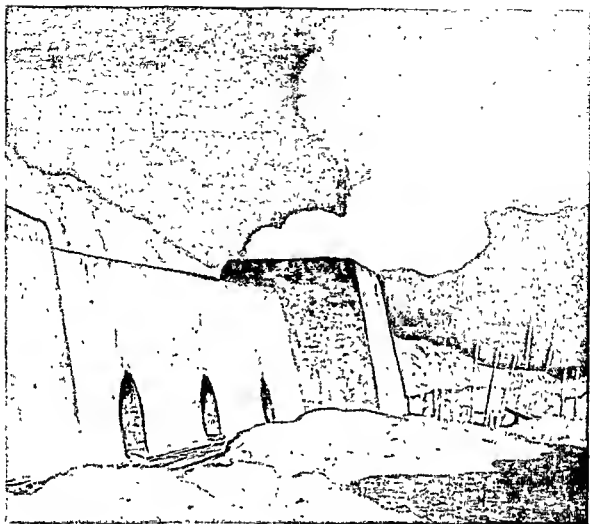


THE IDLE LIFE BY ALLAN WANSLEY
(New English Art Club)



(New English Art Club)

"THE RETURN OF THE DOVE TO
THE ARK" BY ERIC GEORGE



"THE BURNING KILN"
BY C J HOLMES

(New English Art Club)

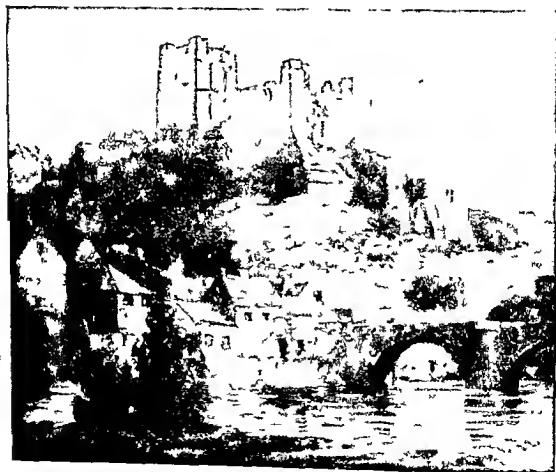
Studio-Talk

Miss Miriam Deane whose wood print *Home cards* we reproduce in as nearly as possible facsimile colour and size, is a recent recruit to the Society of Graver Printers in Colour whose annual exhibition held a few weeks ago at the Manzi Joyant galleries in Bedford Street contained several examples of her work. Using cherry wood for her blocks and printing them as a rule on Japanese paper she aims at simplification and limits her work to as few blocks as possible rarely exceeding three or four, and in printing she finds it easier to produce flat tones with a small roller than with broad brushes. Miss Deane lived for some years in Munich and studied in the art schools there.

EDINBURGH—Continuing the practice instituted by Sir James Guthrie the Royal Scottish Academy has this year thrown its doors wide open to invited pictures and sculpture. A departure in the latter medium of art expression has been made in confining the

work to one nationality, and more than half of the beautiful sculpture hall is occupied by exhibits of the work of Belgian sculptors. A good deal of it is on a small scale, but there is one piece by the late Constantin Meunier that touches the imagination and is full of the deep realities of life. *Le Grisou* shows a miner lying stiff and stark with upturned face, while a woman bends over him with an intent expression. It is a revelation of the tragedy of death and the depth of human sympathy that has a powerful appeal. Another large piece by the Comte de Lalung shows two tigers busy demolishing a captured deer and it is fully expressive of power and ferocity. Other outstanding works are the *Femmes de Pêcheurs* of Pierre Bracque, Rombaux's *Épouvantail*, Rousseau's *L'Offrande*, Vanderstappen's *David* and among the Scottish work Dr MacGillivray's *Ehrens* a beautiful treatment of a portrait bust.

A very considerable portion of the galleries



* RICHMOND CASTLE

(Royal Scottish Academy)

BY J. WHITELAW HAMILTON, R.S.A.



"HOMEWARDS" FROM AN ORIGINAL
WOOD PRINT BY MIRIAM DEANE.

devoted to painting is given up to foreign invited work, some of which raises the question of whether the purpose aimed at is served by the examples that have been furnished. Such work to be a value to the local painter and interesting to the public requires to have a representative capacity, and this has not always been followed. Certainly one would not willingly miss Brangwyn's *Wine Roganeau's La Toilette*, Philip Connard's *Helen and Jane*, Besnard's church interior, Perlmutter's *Two Ages*, Obersteuffer's *Notre Dame*, Fernand Khnopff's *LEvens Verhaeren's Tapis Rouge*, Modeste Huy's *Marthe d'Oulmarde* or Mancini's *Waiting*, but there are other canvases that are not worth the wall space they occupy, especially when it is borne in mind that the practice of keeping a low sky line and providing a breathing space

round each picture materially reduces the holding capacity of the exhibition.

The Scottish work is on the whole increasingly satisfactory. Among the younger artists the quality of style is more evident. Colour is richer and more forceful drawing and design take a better place and there is very little work of which it can be said that it evidences only a superficial prettiness. Sir James Guthrie's technique has undergone considerable modification within the last year or two and his large portrait of the Lady Hermione Stuart standing at the foot of a staircase in a baronial mansion is one of the finest creations of modern times in its revelation of the simplicity and beauty of girlhood amid aristocratic surroundings. Mr E. A. Walton's portraits of John Kirkhope and

Prof Geikie inspired by a similar motive—relation of the man to his activities—are both good, and considerable interest attaches to his *The Mother* with its accentuation of light and colour. Among the other portraits are interesting work by Mr Henry Kerr and Mr Robert Gibb, and Mr Robert Hope shows continued progress in three portraits of women. Mr Fiddes Watt has a portrait of the nonagenarian Earl of Haddington, and Mr Lavery portraits of the King and Queen, studies probably for his large picture at Burlington House last year. Mr Henry Lintott, now one of the masters at the Art College, has a small portrait study of the head of a woman which has been acquired by the Scottish Modern Arts Association, and among the younger workers showing exceptional promise in the painting of the figure are Mr David Alison, Mr Cowan Dobson, Mr Martine Ronaldson, Mr W. O. Hutchison, Mr J.



THE MOTHER "

(Royal Scottish Academy)

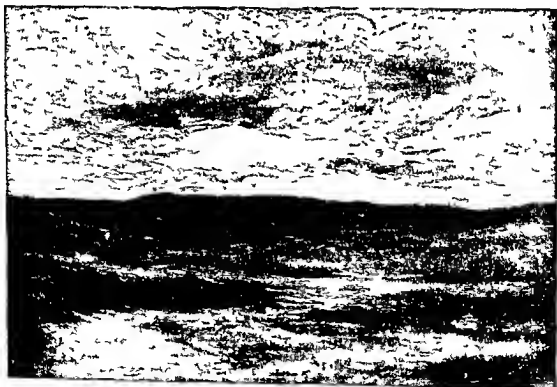
BY E. A. WALTON, R.S.A.

Munnoch Miss Sara McGregor, and Miss Dorothy Johnstone

The Children of Lir by Mr John Duncan is an excursion into Celtic myth the children driven forth on the western seas as wild swans form the centre of a beautifully executed design in which every line is fitly placed to form a harmonious composition and the colour scheme has a symbolic significance Mr Stanley Cursitors *Twilight* a large picture showing a family group of five persons seated by an open window through which one has a glimpse of the twinkling lights of a great city warrants the ambitious nature of the effort by one who was quite recently a student at the Art College and the Academy has fitly recognised this by giving it a leading place in one of the rooms Mr Charles H Mackies three contributions are all landscape *genre* two of them of brilliantly contrasting colour the third a village dance by moon light, in which the effect of motion is happily realised Mr George Smith hitherto only known as an animal painter enters on a new field in the *Vegetable Market Bruges* in which the vivacity which characterises his other work is abundantly manifest not only in the strength of its colour but

its light and shade The *Ciller Oue* of Mr Gemmell Hutchison not quite accurate in its title seeing that the two fisher girls are carrying fish and not oysters is the fullest realisation he has yet achieved of an open air effect with brilliant sunshine and a strong breeze swaying the figures Mr Marshall Brown also depicts fisher life successfully in his *Fishers of the Sea* with men and women carrying ashore the harvest of fish from the beach flats It contains greater purity of colour than he has hitherto been accustomed to use Mr Robert Burnys *Loot* is a clever study of the nude the woman seated on a bed strewn with other joys of war Mr P W Adam contributes a further series of three interiors, each of them distinguished by their refined colour harmonies and artistic arrangement of objects

In the domain of pure landscape Mr J Lawton Wingate has produced nothing finer than *Sunset on the Hills* a moorland over which falls the subdued light filtered through a heavy bank of clouds The intense autumnal glow of sunset on a forest of birches among the mountains is realised with great unity by Mr James Cadenhead in his *Late Harvest*, a title not quite descriptive if literally applied



SUNSET ON THE HILLS NEAR EDZELL

(Royal Scottish Academy)

BY J. LAWTON WINGATE, R.S.A.



(Royal School Library)

THE CHILDREN OF LIR
BY JOHN DUNCAN ARSA



TOILERS OF THE SEA

(Royal Scottish Academy)

BY W. MARSHALL BROWN, A.R.S.A.

Mr J. Whitelaw Hamilton has been particularly successful in his *Richmond Castle* in conveying the expression of solidity and strength, both by composition and colour and similar features in respect to colour distinguish his *Fish Curer's Yard Eye mouth*. Mr W. Y. Macgregor's *Street in Fuen terrabia* vibrates with brilliant light and colour and Mr Robert Gibb in his *Church and Monastery of St. Francis* has with great breadth of style expressed the dignity of the pile of buildings which crowns the steep cliffs at Assisi. Mr Robert Noble's *Weir on the Tyne* is an effective composition in cool colour, and the late Mr Campbell Noble is represented by one of his finest Dutch waterways. Mr James Paterson, with his customary versatility, translates three different aspects of Nature. Mr Mason Hunter exhibits a poetic version of Edinburgh Castle, and there are interesting landscapes by Mr W. D. McKay, Mr W. M. Frazer, Mr George Houston, Mr W. S. MacGeorge, Mr Alex. Roche, Mr R. B. Nisbet, and Mr Campbell Mitchell. Mr Wm. Walls is effectively dramatic in *The Wolf's Long Howl from Oonalaska's Shore*, an impressive night scene.

In the water-colour room, in addition to a fine series of drawings by the late Mr Joseph Crawhall there is beautiful quality in work by Mr R. B. Nisbet, Mr Robert Burns, Mr James Cadenhead,

Mr Edwin Alexander, and the late Miss Preston Macgoun, while the black and white room contains fine work by Sargent, Muirhead Bone, Orpen, William Strang, and Charles Sims, including a study for Mr Sims's picture, *The Archer*. A. E.

TORONTO—The Forty second Annual Exhibition of the Ontario Society of Artists has recently been held in this city. This Society, the pioneer art association of the province, was instituted in 1877, and incorporated in 1877 and 1898. The roll of members contains thirty-six names, of whom a dozen are women artists, and as many more non-members joined in this year's display. The outstanding note was the work of the new school of younger painters. Under the leadership of Mr A. Y. Jackson, who has worked in French studios, some six or seven rising men have agreed to follow the Norwegian-French protagonists of crude form and emphatic illumination. They use coarse canvas and paint with fat, flat brushes. The effect is that of raised embroidery, or *appliqué* work, with sharp contrasts of light and shade and crashing bars of colour. Whether this style of painting will become popular it is impossible to say; anyhow, as a feeling after forcible expression it is worthy of attention.

Turning to more orthodox paintings, Mr W. M.

Cutts's *Atlantic Rollers* was the marine picture of the year—the play of opal tinted sunshine upon the iridescent spray, and the duller spume of the churning deep, being excellently rendered. *Across the Boom* was a very attractive canvas by Mr Thomas W Mitchell, and Mr Tom Thompson's two exhibits were both striking in treatment. A very brilliant canvas was Mr A Suzor Coté's *The River Magog, Sherbrooke*. His well known skill in snow effects was further evidenced by the blaze of red gold sunset upon the cold stream, its banks and buildings. Mr Owen Staples gave quite a Turner-esque effect to his *October Mist*—a subtle colour blend of river mist, factory smoke and sunshine.

Prominent among the figure pictures was Miss Florence Carlyle's *Son and Heir*, and among the portraits Mr E W Grier's *Portrait of Himself*, for the National Gallery, Ottawa. Mr H Britton's *Fisherman's Wife* was noteworthy—an old woman mending a fishing net in a squalid sunlit hut.

Among other pictures of excellence were Mrs. W M Cutts's *A Dartmoor Farm*, Mr C M Manly's *The Very Heart of It*—another Dartmoor study—Mrs. G A Reid's decorative panel, *Autumn Fires*. Mr F McG Knowles' *An Autumn Evening*, Mr F M Bell Smith's *The Silvery Tide*—the Thames at Waterloo Bridge—Mr Thomas A. Fripps' *Where Snows and Suns and Mad Winds Meet* (Mt. Shool in the Rockies) and Mr R S Gagen's *Sunlit Rocks*, an Atlantic coast study. J E. S.

PARIS.—As mediums of expression etching and wood-engraving have lately been enjoying a vigorous popularity in Paris. Within the last few months new and varied societies have grown up and launched their exhibitions—all of which have contained work of a desirable charm. Amongst the larger displays that of the *Premier Salon Internationale de la Gravure Originale* held in the Marcel Bernheim Galleries, was selectively interesting. As in all international



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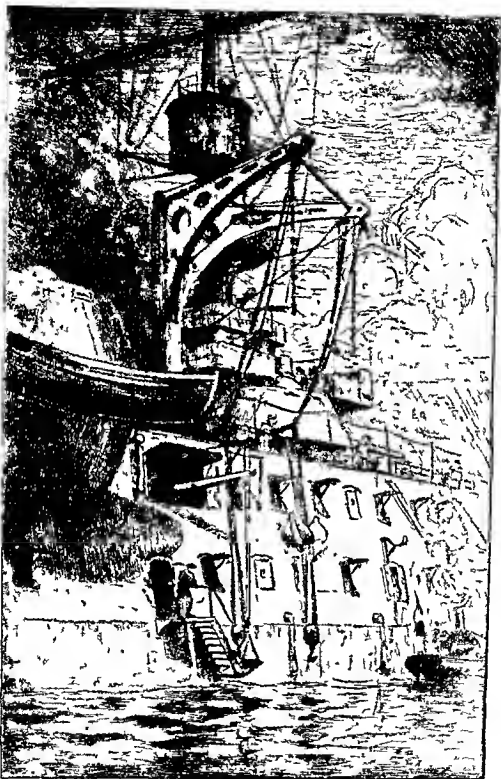


* MAL OU SEIGNEURIAL ESTACOLE

FROM AN ETCHING BY J. CHAMPCOMMUNAL

exhibitions there were many things here which had the appearance of having strayed in on a wearisome reputation. Their position on the walls, however in no way hindered one's appreciation of their creative companions. By their strong compositional massing the wood-engravings and etchings of J. Champcommunal at once arrested attention and on close observation they still retained their first impression losing nothing by one's additional interest in each subject and its unique technique. Perhaps owing to the associations we attach to the wood prints in colour executed with a predominance of dark masses, those seem to have the most lasting appeal which interpret certain sad phases of life or strong dramatic situations and

effects and among prints which arouse one's emotions in this way it would not be indiscreet to place those of G. Gobo and C. J. Hallo but though their names are thus linked together each is an individual artist exhibiting work with a distinct personality. The accompanying illustrations of the work of these artists are from prints exhibited in this year's Salon of the Société Nationale des Beaux-Arts. Amongst other exhibitors work which compelled more than a hurried glance one must add the poetical and vigorous etchings of R. Grillon and the sensitively delicate work of Maurice Achener while interesting contributions from other than French artists included some etchings by J. Gavin and two artists already well known to



©

"À TRIBORD" FROM AN
ETCHING BY C J HALLO

readers of THE STUDIO—Herman A. Webster and F. M. Armstrong.

Amongst the paintings in the Old Salon by French artists whose continued predilection for a particular sketching ground obviates the necessity for signature or catalogue to identify them the pictures of Fernand Maillaud are always attractive. His *Scene du Berry* is a typical example of the work which places him amongst the notable painters of this peaceful and much loved old French province. In this romantic region he still finds an inexhaustible store of inspiration and few artists who resort thither interpret its charms with the same insight and fidelity as he.

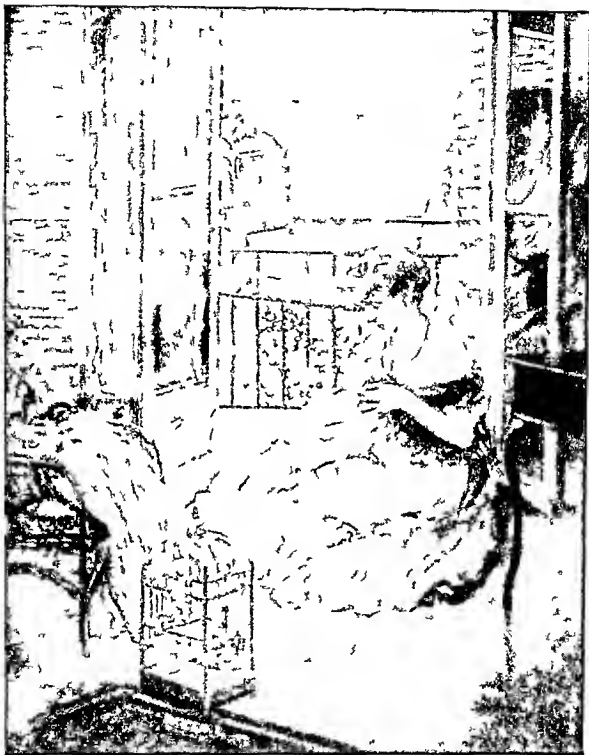
Despite the opinion one heard at the inauguration of this year's two Salons that pictures by American artists had not received the same generous placing as in the former years one found on examination very little appreciable difference, except perhaps that where a well known painter had lost a lesser

known man had gained. Almost invariably the discontent expressed at the *vernissage* soon gives place to content. The significant difference between the two Salons remains much the same: the Old Salon adhering to its traditional partiality for the academic, allegorical, anecdotal and realistic painting mostly by good workmen, while the New Salon apart from its more modern outlook and reticent hanging is generally speaking more refined. Be this as it may however the two pictures, including the one here reproduced, which Mr. Richard Miller contributed to the Old Salon, where they were excellently hung, deserve unstinted praise both being well ahead of anything he has previously shown. Max Böhm too in his sole exhibit also entitled *Spring* cleverly handled a difficult composition of nudes in golden colours, more symbolical perhaps by its certain classical forms and simplicity.

In the New Salon certain pictures by American artists as well as exhibiting an unfailing energy

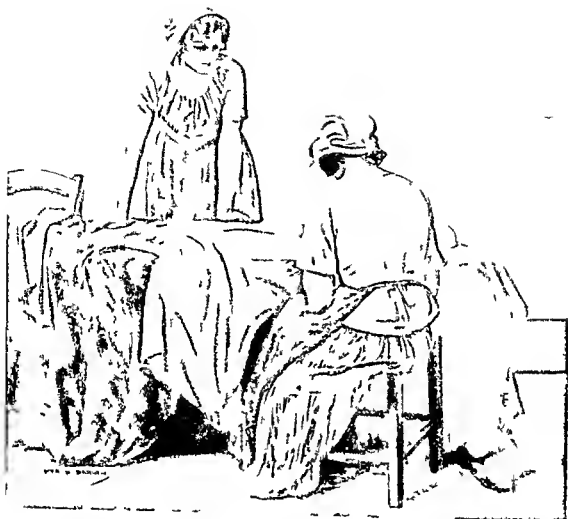


SCÈNE DU BERRY



(Sa on d s Art es Fran ais 19 4)

SPRING BY RICHARD MILLER



"MALVI ET ROSE"
BY MYRON BARLOW

(Salon de la Société
Nationale 1914)



*(Salon de la Société
Nationale 1914)*

LES POMMES BY
MYRON BARLOW

were amongst the most distinguished. The four brilliant co-our displays by F. C. Friesche at once placed him in the front rank of American artists, and no open air sunlight studies in the exhibition were more genuinely attractive than his *Venus au Soleil*. For subtle uncommon personality one is trebly interested in the work of Myron Barlow his delight in blues and delicate violets has for years been a prominent characteristic of his work and to judge by their contributions to the two Salons in recent times it would seem to be a scheme to which almost all American exhibitors are partial. I am not in any way condemning it on the contrary it is intensely interesting. What I remember most clearly in the Old Salon is the delightful blue violet and pale yellow colour scheme in the excellently composed *Le Christ chez Laazar* by H. O. Tanner and it was also a scheme that fascinated one in *Les travailleurs de la mer* one of two works exhibited by John Noble in the New Salon.

But one might linger on definitely gleaming here and there work deserving of more than a brief cataloguing in which category I should undoubtedly include in the New Salon, Roy H. Brown's *Nage dans la Forêt* and *Sapins et Peupliers aux dunes*, E. Cucuel's *Le Djezzier*, and the work of Charles W. Hawthorne, George Elmer Brown, George Oberkuffler, Edwin Scott, and J. R. Hopkins and in the Old Salon *The Grand Canal Venise* by Walter Griffin, *Le pont au cripus cule* by Harry Van der Weyden, Murray Bewley's *Veille de Noël* and *Novio*, H. T. Pushman's *Portrait* and *Amors de Soleil*, L. D. Connolly's *1 Saint Efflam* and J. C. Dougherty's *L'entree du Village* and *Le Soir*. L. A. T.

DRESDEN — The recent exhibition of modern French pictures at Dresden far

exceeded in importance the ordinary shows of a similar description which have been held at all the art-centres of Germany during recent years. One or two important firms in Berlin have systematically interested their customers in the art of the French impressionist school for about a dozen years now and have brought a good deal of it over here where it has found willing buyers. But it is an open secret that most of the pictures thus imported constituted the residue of the stock in hand of certain firms. Works not valued by the collectors of their own country often found a ready sale with us. Most of the exhibitions in Germany were supplied by dealers with this kind of material but the Dresden show held at Arnold's Galleries during April and May drew upon collections of an older standing and managed to secure the loan of about one hundred and fifty pictures many of which would do credit to any public museum of the highest standing.



PORTRAIT OF A LADY

(Schmeel Collection Dresden)

BY GUSTAVE COURBET



"THE CONCERT-ROOM"
BY J. B. C. COROT

(Mehner's Collection, Bremen)

The exhibition started with Gencault, Delacroix, Daumier, and Courbet. Then came Corot, Millet, and Manet, followed by Monet, Pissarro, Renoir, and Sisley. Degas and Cezanne, Grignon and Van Gogh brought the show down to our own days. Toulouse-Lautrec, Guys and Jean Louis Forain close the list of those represented. The mere enumeration of these eighteen names suffices to indicate that the exhibition, in the arrangement of which several well known museum authorities took a hand, was very select.

One of the principal contributors was Dr von Dietel, who is now, by inheritance, the possessor of the Meyer collection, which was brought together about sixty years ago. Meyer besides buying a lot of works thought highly of at their time but scarcely held in esteem to-day, turned his attention to the school of Fontainebleau. There are quantities of forged Corots abroad and so it is especially satisfactory to find in the Meyer collection a splendid specimen of the Barbizon master's landscape painting, the authenticity of which can never be a matter of doubt, for it was bought and placed in this collection at a time when Corot was scarcely known and no one would have found it worth his while to attempt a forgery. The Meyer collection has never been exploited, and is to this day not at all well known; thus it happens that the picture in question is not mentioned in Robaud's catalogue, for he never heard of it.

Herr von Seidlitz was another important contributor. He collected several fine examples of Degas early in the nineties, when only very few people held this master in any esteem. The *Lydia*, a small full length of a lady looking through an opera glass, is a most unusual work for Degas; one would not be surprised to hear it

attributed to Daumier. It is low toned and of most fascinating workmanship. The *Girl in the Bath* and *The Toilet* are splendidly characteristic examples of Degas well known 'blonde' manner of painting.

Among the Corots the most interesting besides the Meyer landscape, were the *Portrait of a Lady*, half length on a black background, owned by Mr O. Schmitz, and *The Concert Room* belonging to Consul Melchers of Bremen. This latter work one would likewise be ready to attribute to the great Daumier, if it happened to be unsigned. Among the Daumiers the *Wagon, troisième classe* and two pictures of *Bathers*—owned by Rothermundt and Schmitz—were particularly worthy of notice. Pictures in which draughtsmanship recedes before the painter's skill in a most fascinating manner. The *Return from Market* also in Mr Schmitz's possession is wonderfully monumental and grand in its handling, in spite of the smallness of the canvas.



THE NEW BONNET

(See at Collection Blacas)

BY EDOUARD MANET



THE TOILET

(Von Seurats Collection Basel)

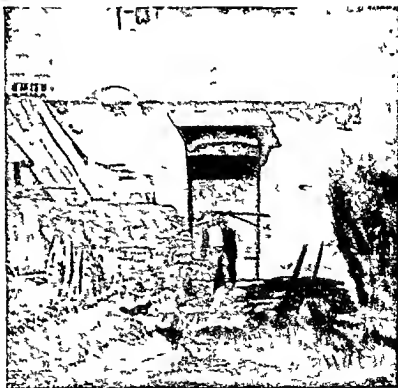
BY JEAN SEURAT

No one was represented better in this exhibition than Courbet the best of his landscapes hailing from the collection of Mr Schmeil who likewise owns an interesting half length of a lady seated by Courbet. None of these however nor Mr Schuttes *Magnolias* can be said to equal the fine Courbets which recently made the round of Germany in the collection of Mr Nemes, lately dispersed. Nor did the Cezannes, upon the whole, come up to those Nemes once owned

Among the Murets the *pièce de résistance* was the well known *Bar au Folies Bergeres*. To be quite honest one must admit that the picture enjoys a slightly better reputation than it deserves. All the brilliancy of handling does not disguise the fact that the real idea of the picture viz. that what we see in the background is the reflection in a mirror does not appear plainly. I am sure many

unsophisticated people may have looked at the painting for a long time without discovering the mirror. The small painting of *Le Gamin* corresponding to Manet's etching and lithograph of the same name was produced at a time when Goya and Daumier influenced Manet's colour. One of the most wonderful pictures in the show was the small *Jetty at Boulogne* in Mr Schmitz's collection. This represents the ideal which Manet and after him Whistler extracted from Velasquez's handling and colour. The *Bassin*

d'Arcachon owned by Cassirer at Berlin was very nearly as good. The portrait of the critic *Allert Wolff*, though scarcely pushed beyond



CASA COLONICA (CORTILE)

(Collection of Signor Ugo Ojetti—By courtesy of the Casa Editrice Solf Firenze)

BY GIOVANNI BATTISTA PIRANESI

the first stages, & as also excellent and extremely interesting

There was hardly anything more than sketches by Delacroix to be seen, though some of these were fascinating enough, merely because of their being preparatory studies for such famous pictures as *The Death of Sardanapalus*, *The Bride of Abydos* and *La Grèce expirant sur les ruines de Missolonghi*. Among the Gencaults, *The Trumpeter* was a picture of first importance. The dramatic coloration is so vital a feature of this work that no black and white reproduction can do it anything like justice. One of the principal Renoirs, on the other hand, *Pipils of the Paris Conservatory of Music* seems tinted rather than painted and the drawing is by far the main feature. It is an early work inclining somewhat to Manet, and contrasting strangely with the luminous complicated coloration of Renoir's later style. In *At the Piano. Loters in a Wood. Portrait of the Countess Pourtales* (owned by Mr. Rothermundt) the vivid occasionally somewhat sentimental, colour harmonies easily override deficiencies in drawing which catch one's eye however if one sees only a half-tone reproduction of such canvases. Camille Pissarro and Alfred

Sisley were excellently represented by fine, bright and airy specimens of their delicate sunny art. But this was, of course, comparatively easy, for it is not yet become scarce. H W S

FLORENCE—When Impressionism made its first appearance in France its pioneers were, as all the world knows, greeted with a storm of derision. After long and serious struggles their art came to the front and is to-day fully recognised as the great acquisition of the last century. With the names of Manet, Monet, Renoir, Sisley, Degas, Cezanne, Pissarro and other champions of the new school one often finds two more—those of Bion and De Nittis, both of them Italians who formed part of a particular nucleus of Italian artists who espoused the cause of Impressionism. Bion and De Nittis lived chiefly in Paris and therefore their work came to be better known and appreciated than that of others of their countrymen.

In Italy itself the political struggles which began in the middle of the nineteenth century absorbed public attention, and only a few connoisseurs realised the merits of the forerunners of the modern



L'ABREUVAGE



A STONEHEWER

(Collection of Signor Mario Gatti — By courtesy of the Casa Editrice Self)

BY GIOVANNI FATTORI

movement in painting in their own country. But from the Alps to the most southern point of Sicily a revolution was taking place in art as well as in politics. In every province the new movement was discussed and taken up by a few sincere artists. Following the tradition of their great ancestors, Giotto, Massaccio, Piero della Francesca and others, their only true aim was to create true art. In the works they produced there is no trace of imitation, either of their French contemporaries or one another. Little they cared for the approval or disapproval of the public or the academic representatives of art. Florence became the centre of the movement and while De Nittis and Boldini emigrated to France some of the others remained in their native country. They used to meet in a small cafe which soon acquired considerable notoriety as a resort of these champions of the new movement and many guests who came for a visit to Florence joined in the lively and sometimes even

stormy discussions which were held there on art and politics.

Amongst this group of artists was Giovanni Fattori. He was undoubtedly the most characteristic and sincere of the Florentine *macchiaioli* as they are called. Born at Leghorn in 1825 of poor parents, he had all through his life a hard struggle to get a living. But he would not sacrifice his convictions for temporary success and fought pluckily against the stale traditions of the official schools of painting. Fattori's school was nature and the numerous works he produced under the direct inspiration of that instructor are a testimony to the efficacy of her teaching. They are so true and convincing and executed in so simple and so personal a manner that one cannot but feel surprised at the long time the artist had to wait before his talent was recognised in Italy. He died in 1903 after an active and



"PASSAGE D'ITALIE"

(Collection of Julius Oppenheimer, Esq.)

BY GIOVANNI FATTORI

simple life. He was married three times but had no children

Fattori's early works include many military subjects. The country swarmed with soldiers at that time, and the artist's eagle eye was attracted by the great variety of uniforms and attitudes he encountered, and he made a large number of pencil sketches in his note book and occasionally an

oil sketch on a wooden panel. The public, though not quite satisfied with his drawing, took a fancy to these subjects and if in later days he was able to find just enough to live on, it was on account of the various orders received from the government for large battle pictures. The artist himself, however, soon outstepped the idea of becoming an expert in the craft of painting military subjects. He realised that true art had no fixed range of subject or



"ÉTUDE DE LA VIE MILITAIRE"

(Collection of Julius Oppenheimer, Esq.)

BY GIOVANNI FATTORI



LES VERTÈGES

(Collection of the U. S. — By the City of the Carr. Pitt. & S. J. Foret)

IV. GIOVANNI FATTORI

method of treatment. His later work was remarkable for its variety of subject and medium. He used oil and water-colour, pastel, pen and ink, and pencil as well as the etching needle, and among his subjects we find portraits of fair women, toilers of the field, animals, straw stacks, architecture, and even simple masses of stone. Not all of his work is perfect, but considering his large production the quantity of excellent work he accomplished is

astounding, and in everything he produced his individuality can be recognised. As remarked by Oscar Ghiglia in his introduction to the fine volume of reproductions which the publishing firm of Self has recently consecrated to the memory of the artist, it would be easier to copy one of Titian's Venuses than one of his [Fattori's] fragments of stone, so entirely is the result due to the unconscious action of the brush or pencil as guided by the hand in



UN JARDIN D'OLIVIERS

(Collection of the U. S. — By the City of the Carr. Pitt. & S. J. Foret)

IV. GIOVANNI FATTORI



NAUSICAA BY RUDOLF KAESBACH

*(Photo Neue Photographische
Gesellschaft Berlin)*

expressing the nervous impulse excited by an exceptional state of mind. This well known painter closes his appreciation by claiming for Fattori a place in the great traditions of true painting and certainly he deserves to be ranked as at least, the equal of the great French leaders of the Impressionistic School. S. R.

BERLIN—In the domain of the fine arts it commonly happens that men who possess real talent and individuality are fated to wait long years before their merits are recognised and often indeed that complete success which is made possible by perfect freedom of action and unhindered development of personality is realised only in later years. Such however has not been the fate of Rudolf Kaesbach who is among the small number of German sculptors on whom recognition has been bestowed in the early years of their activity. Born in 1873 at Munchen Gladbach in the Rhine country, he studied at the Academies of Hanau and Brussels and then worked by himself for a few years at Dusseldorf, the chief art centre of the Rhenish provinces. From 1904 onwards he has had a studio in Berlin and has devoted himself principally—though by no means exclusively—to the production of those smaller works of sculpture to which we apply the term *Kleinplastik*, such as the figures reproduced in the accompanying illustrations.

In all the works of this sculptor there lurks a peculiar sense of vitality which evokes sympathy and it is no doubt because of this quality in his plastic creations that they have from the very first appealed so strongly to those possessing artistic susceptibilities. He does not make it his function to portray the sturdier ruder types of humanity in which brute force and massive proportions are the salient characteristics, but exercises his

art in modelling male figures of well knit, noble form and the smooth and graceful lineaments of the female figure. As examples of the latter it is only necessary to refer to the works here illustrated and since reproductions such as these are more to the purpose than any explanatory commentary, further remarks thereon would be superfluous. But as already stated, Kaesbach's work is not confined to the modelling of the female figure and besides the male subject—which with its firm, erect attitude is really far more imposing—he has also accomplished much good work in animal sculpture. An excellent example of this is his bronze equestrian study *In the Pond* while of his studies of the male sex there are two which should be mentioned as displaying the racy vigour which distinguishes his work—one the figure of a wrestler and the other that of a fencer both erect, wiry types of manhood which convincingly attest his executive capacity.

For a number of years past Kaesbach's sculpture



"SUSANNA" (Photo Art & Photo Gen. Schacht Berlin) BY RUDOLF KAESBACH

THE LAY FIGURE ON THE ART OF COLLECTING

"WHAT is a collector?" said the Man with the Red Tie. "Is he a man blessed with a genuine love of art or is he only a professional dealer in disguise?"

"Both types exist," replied the Art Critic. "Both play a considerable part in the affairs of the art world, both count for something in the artist's concerns."

"And both, I suppose, have to be reckoned with by the men who follow the artist's profession and seek to make a living out of art," rejoined the Man with the Red Tie.

"Certainly they have," agreed the Critic. "The collector who takes a real interest in art is of great importance to the artist. Upon him the artist depends to a large extent for his subsistence. If there were no collectors the artist would be in a rather bad case and would have few chances of disposing of his work."

"Oh, I can quite see that," admitted the Man with the Red Tie, "but do you not think the collector is only too often a dealer openly or in thin disguise, or else merely a faddy person, with more or less perverted opinions, who encourages the wrong type of art?"

"As I have said before, both types exist," repeated the Critic. "The collector who buys for a rise and sells his possessions directly they go up in value, is common enough. I do not rank him very high because he is after all only a speculator and his position is simply that of an intermediary between the artist and the man who is honestly fond of art."

"Is there anything wrong in buying for a rise?" broke in the Plain Man. "Why should not a man who has a knowledge of art use that knowledge to his own advantage?"

"Because, as it seems to me, the speculator in art work cannot really be a lover of it," returned the Critic. "What you call his knowledge of art is only an understanding of the art market. He buys things, not necessarily because they are good, but because he knows that they are in demand and therefore easy to sell again."

"In that he shows that he has his fair share of business capacity, he only follows the ordinary commercial rules," said the Plain Man. "I do not blame him for that."

"But I blame him for applying to art in such a cold blooded manner what you call the ordinary commercial rules," cried the Man with the Red

Tie. "What possible connection can there be between art and commerce?"

"Unfortunately, a very close one nowadays," sighed the Critic. "That is why I lament the existence of the collector who spends his whole time in watching the fluctuations of the market and is always ready to sell at a profit, he perpetuates this connection and makes people think it is expedient, if not necessary."

"What sort of collector would be more useful, what kind of man would you have in his place?" asked the Plain Man.

"I would have the man who buys art work because he loves it and wants to possess it," declared the Critic. "I would have the man with a genuine appreciation of art and the courage to back his own opinion against the market. Even if he is a faddy person with unaccountable convictions who buys what you and I may think the wrong type of art, he is of more use in the world than the commercially minded man."

"Surely if he buys bad art he exercises the wrong influence and does more harm than good," protested the Plain Man.

"The man who begins by buying bad art need not continue to buy it all his life," replied the Critic. "The art of collecting, like other arts, is partly inborn, partly a matter of education. Your true collector learns by his mistakes and improves with experience. If he has in him the right instinct for judging art he will develop it sure enough and will soon acquire the discriminating taste which will enable him to make a right selection and to fulfil his true mission in the world."

"Oh, you think he has a mission," said the Man with the Red Tie.

"Of course he has," exclaimed the Critic. "A high mission too! On him lies the responsibility of maintaining the best traditions of art, of preserving from oblivion the work that counts, of encouraging the artists who are too sincere to keep always an eye on the market. What greater mission could he have?"

"You seem to think that he ought never to consider his own interests at all," grumbled the Plain Man.

"On the contrary, he should consider his own interests first," declared the Critic, "but his intellectual not his commercial interests, his tastes and convictions not his profit and loss account. If he is a true collector, he will buy what is good, whether it is marketable or not, simply because he knows it is good."

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THE SOCIETY OF MURAL DECORATORS AND PAINTERS IN TEMPERA

ARCHITECTURE, though rightly called 'The Mother of the Arts, cannot attain to her fullest splendour without her children, the very arts she has called into existence are now necessary to her own well being, without them she remains dignified it may be, but shorn of her graces and bared of those embellishments that enhance and accentuate the qualities that render her most admirable. Carving and colour, though not essential to the main object a building has to serve, are however essential to that sense of completion which high civilisation demands as a necessity in great efforts. Not only does high civilisation give rise to this demand, even barbaric peoples revel in splendour of pattern and colour. All points therefore to architecture and her children walking hand in hand and forming a community of self interest each being dependent on the other, and drawing health and life from each other.

Unfortunately the commercial spirit that has swept over the world during the last century that devil's philosophy which preaches that the end and aim of all things is 'to buy in the cheapest market

and sell in the dearest, seems to have led among other evils to an almost complete divorce of the various arts. The architect builds his building employs a trade carver to carve the minimum of carving on it and but rarely thinks of painting except as house painting such work even being rather in the nature of an afterthought. The sculptor turns his best energies to detached figures for exhibition in the Royal Academy, or to busts and looks on architectural carving as an inferior branch only to be taken up when money is needed. The painter thinks entirely within the four walls of a frame and strives to render natural effects or to give pictorial expression to some subject that appeals to him. To each the other's arts are things apart and their exponents people of another kidney who deal with matters that have but slight connection with his own aims. It is a hopeful sign however that there are enough modern painters alive to these evils to form a society for the study of mural decoration *per se* and to endeavour to understand the difference—and the difference is vast—between it and picture painting. A short survey of the work of the past will help in the understanding of this difference.

The recent explorations of Sir Arthur Evans in Crete and the researches of Mr Noel Heaton



EHRET DIE FRAUEN (TEMPERA)

(By permission of Messrs. Morris and Co. Party Ltd.)



PORTION OF FRIEZE IN BEDROOM AT HORNSLEY LODGE KENSINGTON

BY JESSIE RAYES

undertaken on his behalf have thrown much light on very early painting. It has been proved that the Minoans practised fresco painting—that is painting with simple colours on plaster while it is wet, or rather unset and also that they carried the art to a high state of technical perfection as far back as something like 3000 or 4000 B.C. Their buildings seem to have been heavily plastered and the plaster enriched with elaborate and beautiful colour schemes both of geometric patterns and scenes from the life of the time. Further this painting seems to have been looked on as pure decoration—that is to say it was not surrounded by any particular halo of art and treasured as precious or exotic but was freely replaced by the simple process of hacking off the plaster which was then relaid and re-decorated. A school of

decorators consequently arose who arrived at a high standard of competence both as craftsmen and designers. The Egyptians on the other hand no doubt owing to their climate worked more for eternity though they did not practise fresco painting their colours being mixed with some form of size both however looked on painting as a means of enriching their architecture all attempts at realism being subservient to this main object.

The Greeks doubtless practised painting for its own sake as well as for its decorative qualities, though many of the stories as to the extraordinary realism attained by Zeuxis and others who painted grapes so real that birds tried to peck them may be swept away as fables. Colour was to them a means of enrichment and even their sculpture was enforced by coloured backgrounds and draperies



VENUS LAMENTING THE DEATH OF ADONIS

BY SIR CHARLES CLARKE



and gilded hues. Specimens of pure Greek painting unfortunately have not yet been discovered, and we are only judge of their work from fragments of late date, chiefly from Rome and Pompeii. Many squares of pictures by Apelles and others is so valuable that the wealth of a city would not buy one so doubtless Greek painting, as it is fine as their sculpture, which be it noted was the arts associated with architecture.

During the long period of Byzantine dominion in the arts, painting seems to have given way very largely to Mosaic, the splendour of which combined with polished marbles, produced gorgeous effects. Mosaic however is so large a subject that it could only be treated adequately at great length.

With the Italian Renaissance painting once more came to its own, and mural decoration in true fresco reached the highest point of any period of which complete examples are extant. Then came the development of oil painting which with its greater ease and force seems to have sounded the death-knell of the simple suave treatment of wall spaces, and the truly monumental. Out of it arose what may be called the modern school of painting, and the painter turned his attention almost solely to pictures. Paintings were no longer part of a building but, enclosed in frames, became so much "furniture" to be moved from place to place. Often beautiful, and supremely so they became things apart, to be loved and studied like books, but their connection with the building in which they were placed became of the slenderest.

Within recent years, however, a feeling has arisen

that in case of picture, however beautiful or dignified, is not the only phase of the painter's art that is worth attention, and many efforts have been made to have wall spaces actually decorated once more,

to have the long lost connection between the building and the painting restored. Many of these efforts have resulted if not in actual failure at least in an effect that far from satisfactory. The reason is not far to seek. It is not enough that a successful picture or portrait painter should produce a painting, which is itself a work of art, but that he should produce such a work as he is deemed to fulfil. It may be even beautiful in itself but it is neither necessarily decorative. What, then is required? Primarily unity of style with that of the building. A painting admirably adapted to an austere early Gothic building would be entirely wrong if placed in a Georgian or Queen Anne house. This is possibly the most important point of all those that are under the control of the painter. Of equal importance, however, is one that is almost entirely at the mercy of the architect, and that is the place where the colour decoration is to go and the amount of space that it is to occupy. It should carry the conviction that it could only be there and further that it should not be either larger or smaller than it is.

The question of the scale of treatment should be

governed by the scale of the surrounding architectural detail. "Finish in the sense of attention to small matters may absolutely ruin a design that otherwise might be fairly right in the size of its masses. Scale of colour is also a matter demanding most



SPRING DECORATIVE PANEL
BY MRS. H. MERRISON COATES



THE COMING OF S. PATRICK TO IRELAND 430 A.D.
 DESIGN FOR A MURAL DECORATION FOR THE DUBLIN ART
 GALLERY BY F. CAYLEY ROBINSON ARWS

careful study and should be governed by projection of mouldings, lighting materials used in the construction of the building, and a host of other architectural considerations. Some places will stand colours of a most primary character others demand a reticence and an enveloping paleness that would be quite out of place in the first. Generally speaking a certain rigidity or austerity of design is essential to an eminently successful result the limitations of design are therefore more clearly defined than with a picture which isolated by its frame can in a manner make its own limitations whereas the decoration is, or should be subservient to the effect of the whole building.

But perhaps the greatest stumbling block of all the one that leads to the downfall of most of those who attempt this art is the quality of deception. The modern ideals of the correct rendering of light and atmosphere of capturing the fleeting effect of brilliant sunshine or the movement of figures in their natural environment, are here entirely out of place. The very qualities that help to make a great oil painting the feeling of looking into it, the depth on depth the large masses of luminous shadow relieving brilliantly illuminated objects and in their turn relieved by them the feeling that the third dimension of the objects rendered is an actual fact, all these are beside the question. Above all a decoration must be an enriched surface and that surface must not be lost directly the feeling is produced, that the painting is a hole in the wall through which a scene is viewed then the decoration begins to fail as such. Everything in the design should contribute to this retention of the surface, and the execution of its various parts should be such as to subordinate realism to this main object cast shadows, high lights and all that goes to deceive and make



CENSING ANGELS

BY R. ANNING BELL, A.R.A.

objects stand out in such a manner as to look real must give way to the larger qualities of pattern and surface.

In this connection it is much to be regretted that modern conditions and requirements, as well as climatic considerations, make pure fresco so unsuitable at the present day in England. The very limitations of the material—and realism in the oil painter's sense of the word is impossible in pure fresco—render it eminently suitable for decoration the surface qualities so essential come as it were of themselves and it needs heavy retouching or hatching in tempera to produce any appreciable deception. Hence the painter's efforts are of necessity directed to the higher qualities of expression and design and being confined within strictly defined limitations, unknown in oil painting, his mind is free to deal with the problems before him without being constantly lured into by paths.

However it is a bad workman who complains of his tools, and the work of M. Iuvén de Chavannes and others proves that even with oil paint, or some

The Society of Mural Decorators

variant of it the highest qualities of monumental grandeur can be attained

Although no doubt the limitations imposed by any material are great aids if understood it is the understanding, and use of them that are the gain not the limitations themselves. Therefore an intelligent understanding of the problems of decoration a thorough grasp of the needs of the building and an earnest endeavour to collaborate with the architect in producing an harmonious whole will overcome any difficulties that may arise from material. Let the painter arrive at a definite idea why certain parts of his work should be of a certain weight or why certain straight lines are necessary to steady the design and echo certain architectural features, or why the architect wants a particularly sumptuous piece of colour at a certain place or the why of any other particular need that may arise—once let him grasp the reason—and the material he is using will

not prevent him from arriving at a satisfactory result

Therefore it is to be hoped that the Society of Mural Decorators will not, as sometimes happens with like societies, rattle the dead bones of bygone conventions, and seek salvation in the revival of ancient practices no longer suitable to modern needs, but rather strike at the root of the matter and encourage among its members an endeavour to grasp the needs of architecture to subordinate the natural desire of clever men to be too clever to the greater end of enriching a building so suitably that the building will be visited for its own sake not for the sake of the pictures it contains

No more striking example of the failure of a great painter and a very great one to grasp the essentials of decoration is to be found than that of the windows in New College Chapel Oxford by Sir Joshua Reynolds. Sir Joshua produced

pictures, and very charming ones, of certain ladies to represent the virtues and as painted panels in frames they hold a high place as objects of beauty but translated into glass they are unspeakable, and can only be described as the negation of everything that a window as an architectural adjunct, should be. True, the difference between a window and a painting is greater (or should be) than the difference between a mural decoration and a picture, but the illustration is a striking one and serves to point out forcibly the wide gulf that separates the pictorial and the decorative

It is needless and frivolous to raise the question which is the higher branch of art. Turner was a great artist and so was Michael Angelo yet Turner was essentially a picture painter. Rembrandt painted the human head with an intensity of sympathy and an insight that have been granted to but few if any



DOORS OF A TRIPTYCH AT THE CHURCH OF ST MARTIN, KENSAL RISE, LONDON.
PAINTED BY JOHN D. BATTEN. CARVING AND GILDING BY MRS. BATTEN.
(By permission of the Rev. R. C. Turner, Vicar of St. Martin's)



Do la t m pas there s et a l

DESIGN FOR A BOUDOIR DECORATION AT A
HOUSE IN VIENNA BY JESSIE BAYES

variant of it, the highest qualities of monumental grandeur can be attained

Although no doubt the limitations imposed by any material are great aids if understood, it is the understanding and use of them that are the gain, not the limitations themselves. Therefore an intelligent understanding of the problems of decoration, a thorough grasp of the needs of the building and an earnest endeavour to collaborate with the architect in producing an harmonious whole will overcome any difficulties that may arise from material. Let the painter arrive at a definite idea why certain parts of his work should be of a certain weight, or why certain straight lines are necessary to steady the design and echo certain architectural features, or why the architect wants a particularly sumptuous piece of colour at a certain place, or the why of any other particular need that may arise—once let him grasp the reason—and the material he is using will

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DOORS OF A TRIPTYCH AT THE CHURCH OF S. MARTIN KENSAL RISE LONDON
PAINTED BY JOHN D. BATTEN CARVING AND GILDING BY MRS BATTEN
(By permission of the Rev. A. C. Turner Vicar of S. Martin's)

other painters but he was not a decorator in the architectural sense on the other hand, Phidias, perhaps the greatest artist of whom we have any trace is known to us only as the carver of the architectural ornaments on the Parthenon. There is, however, one point that deserves attention and gives rise to apprehension for the future. Should mural decoration become a need in years to come, it is sincerely to be hoped that it will not be permitted to drift into the position that is so unfortunately occupied by so much architectural carving. It must on no account be tarred with the brush of being a trade to be done at so much a foot and the cheapest man to get the job. Although many of our architectural carvers are struggling earnestly and often successfully to lift the status and quality of such work they are usually terribly handicapped by the position of inferiority into which their art has been allowed to lapse. We must look to it that mural decoration does not suffer in the same way. It must not degenerate into the creature of the pattern book to be executed as rapidly as possible by the aid of hired labour. The architect and the client must not look on it as a thing that may very well be left out or only put in at the last

moment if the necessary funds can be squeezed out of moneys originally intended for other purposes. In short, it must be regarded as of equal importance with any other accessory of the building. On the other hand, we must guard against surrounding it with too great a halo of sanctity. It must not be treated as too precious or exotic, it must not become so costly that only the millionaire can dream of employing the decorator. Let us rather strive to see it honoured and honourable, a necessary complement to architecture and a source of delight not only to the man who does it but also to him who has to live with it. J. C.

[The illustrations to the foregoing article are with four exceptions (Mr Cayley Robinson's Dublin decoration, Miss Jessie Bayes's frieze, Mrs Mason Coates's panel and the pair of panels by Mr and Mrs Batten) reproductions of works forming part of the recent exhibition of the Society in the hall of the Art Workers' Guild in Queen Square, Bloomsbury. A piece of tapestry executed by Messrs Morris and Company from Mrs Stokes's cartoon *Ehret die Trauen* is now being shown at the British Arts and Crafts Exhibition in Paris.]



THE GREAT ARTISTS OF CHELSEA. DESIGN FOR DECORATIVE PANEL AT THE CHELSEA TOWN HALL. BY FRANK O. SALISBURY.



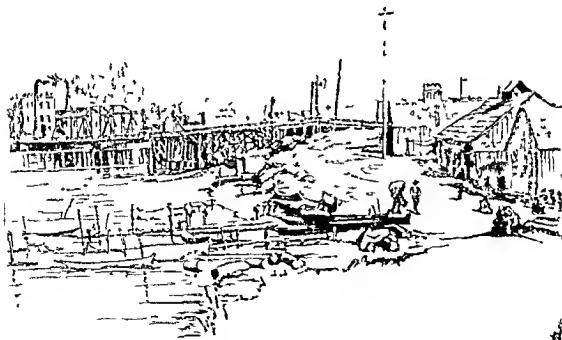
THE GREAT TWIN BRETHREN DESIGNED FOR A
MURAL DECORATION BY FRANK O. SALISBURY

THE ETCHINGS OF E S LUMSDEN, A R E BY MALCOLM C. SALAMAN

IN the last exhibition of the Royal Society of Painter Etchers my eye was happily arrested by a couple of etchings which appealed with a refreshing sense of originality in vision and treatment. Here were pictorial impressions rendered with delicate selective vision, and magic of etcher's art and printer's craft, that held the eye as they brought to the responsive imagination the very sense of the Far East *Jeypore—Evening* and *Benares, No 3*, these prints were called and further along on the same wall were hanging two others *Jeypore—Morning*, and *Udeypore—Morning* by the same artist, Mr E S Lumsden. No other prints that I can recall had ever brought India close to me as these four etchings did. Here was not merely the "informing expression of passing light such as makes a classic of a Rembrandt or Legros landscape, but the artist had seen his pictorial subject saturated typically with tropical sunlight and an air of languorous heat so that his needle

touched the very spirit and essence of the scene to life in his lines. With a very subtle feeling, for tone, too, he had aided the atmospheric suggestiveness of his etching by printing his plates with ink of warmer tone than usual, mixing doubtless a larger proportion of Burnt Umber with his Frankfort Black, and wiping the copper with remarkable sensitiveness and craft of hand. So the sunlight seems here more truly tropical and one feels the actual heat making heavier the air over the Ganges, as one looks across the Holy River at the 'Sacred City' of Benares, or where in the hazy morning light the natives of Udeypore or of Jeypore are going stolidly about their business.

Again I saw these Indian etchings, with many more in a representative exhibition of Mr Lumsden's etched work recently held at Messrs Dowdeswells gallery his etched work that is to say, done prior to his latest visit to India. Here one was able to note the development of his art and technique, with his growing independence in expression since he did his impressive *Paris in Construction* set in 1907, etchings which, with true precision of draughtsmanship and etching quality,



THE INDIAN RESERVE, VICTORIA, BRITISH COLUMBIA

(Reproduced with the artist's kind permission of Messrs Dowdeswells and Dowdeswells Ltd.)

BY E. S. LUMSDEN, A. R. E.

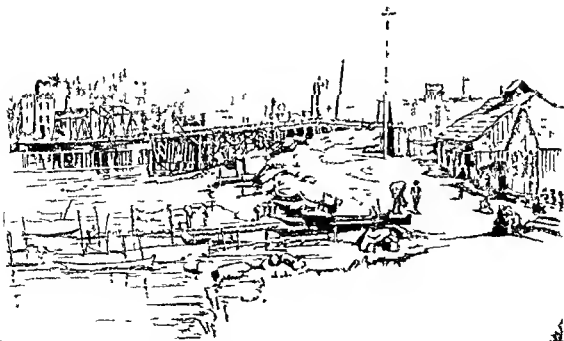
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THE INDIAN RESERVE, VICTORIA, BRITISH COLUMBIA

(As produced with the color etching by permission of Messrs Dowdeswells & Co Ltd)

BY E. S. LUMSDEN, A.R.E.

while not eluding a suggestion of Meryon's inevitable influence, especially in *The Horses*—a remarkable print—show a freshness of eye in the conception and treatment of French scaffolding and building which makes for originality.

Originally intended for the Navy, a break down in health interrupted his training on H.M.S. "Worcester," and then he determined to become a painter. From the School of Art at Reading, which was then under the direction of that admirable master, Mr. Morley Fletcher, Mr. Lumsden went for a short time to study painting at Julian's in Paris. In 1908, however, he became himself a teacher, going as a lieutenant of Mr. Fletcher to the Edinburgh College of Art, and teaching drawing, painting and etching there for three years. His own etching was self-taught. His Scottish plates, of which we reproduce the charming *Loch Sheldale*, were done five years ago, and the *Loch Torridon*, and *Castle Rock, Edinburgh, No. 2*, show a freer technique than that of the Paris set, with a no less—perhaps a still more—noticeable personal expressiveness. Of the plates which he did during his visit to Victoria, British Columbia, in 1910, we reproduce *The Indian Reserve*, an able piece of etching, but one feels that the atmosphere and aspect of the country were not quite sympathetic to the artist. He was not so happy as when later he heard the East-calling.

It was Rudyard Kipling's descriptions of Eastern places in "From Sea to Sea" that first imbued Mr. Lumsden with a desire for travel in the East, and an ambition to interpret it with brush and needle as Kipling had with his pen. Visiting Japan, China and Corea, he soon began to see and feel the Oriental glamour, and to select subjects that inspired his needle to happy interpretation. This is exemplified in two prints reproduced here: *Peking—The City Wall*, with its hot sunlight upon the thick white dust of the road, emphasised by the deep shadows cast by the wall, and *Seoul—West Gate*, which gives a characteristic and engagingly pictorial glimpse of Corea's capital, seen in a brilliant grey light.

But it is in India—especially the cities of Rajputana, that Mr. Lumsden seems to have found his happiest inspiration. Benares, with its innumerable temples and its river of mystic and sacred significance, has offered him rich subject matter, and he has responded with all a true artist's love. We reproduce here, as typical examples of his sympathetic suggestiveness of expression, *Benares, No. 1*, and *A Benares Ghat*, though, but for the fact that the very delicacy of the

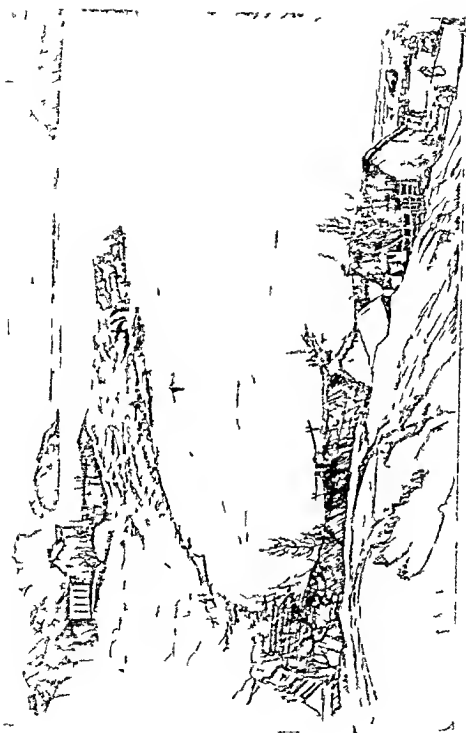
biting of some of their essential lines would have caused them to lose in reproduction much of their effect, *Benares No. 2* and *No. 3*, and *The Holy River*, would probably have represented still more persuasively Mr. Lumsden's attitude as an etcher towards the problems of light. Light, seen not partially, but in the verity of its whole effect upon a scene, would, in much of his later work, seem to be the primary motive of his etching, design being, as one may note in such plates as *The Holy River and Udaypore—Morning*, of secondary importance, nor is his treatment of light consciously influenced by the popular conventions of contrasting high lights and deep shadows that make so many contemporary etchers look like each other. His pictorial aim is a *coup d'œil*, suffusing his Oriental impressions with the quality of sunlight peculiar to the country, and the effect is to stamp his prints with a distinction of their own.

But important as is Mr. Lumsden's artistic pre-occupation with the significance of light, his pictorial interest in the human aspect of the East, with all its diversity and vividness of colour and character, is steadily growing, and this is remarkable in most of the twenty-three, as yet unpublished, plates he wrought during his recent visit to Benares and Jodhpore, a state of Rajputana which is still very little affected by European influences, and offers rich and varied pictorial subject matter to the artist.

In these new plates which I have been privileged to see in trial proofs, Mr. Lumsden shows that his vision is keen for the actualities and suggestions of native life and character, and that his touch is happily vivacious in the presentation of the human incident in its proper atmosphere. Here are typical scenes in the Jodhpore bazaars vivid with their activities: the fruit shop, the cook shop interior, the place of the sword makers, the narrow crowded streets, the market place. Here is a river palace at Benares, seen in the evening, with its warm atmospheric effect. Here are characteristic scenes on the Ganges, where they are loading stones on barges or house boats of peculiar build, or where great umbrellas give a strangely characteristic look to the shores, and here, in *Jasmune Sellers*, a splendid print, full of life and colour, and individual character, are the sellers of the pale sweet smelling flowers, so full of local significance, attracting the crowd that passes at the back of the Golden Temple.

This new series of etchings should certainly assure to Mr. Lumsden a high place among our leading etchers.

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I S LUNSDLN AKI

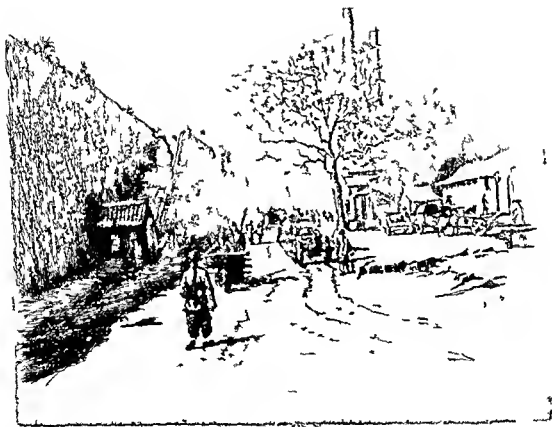




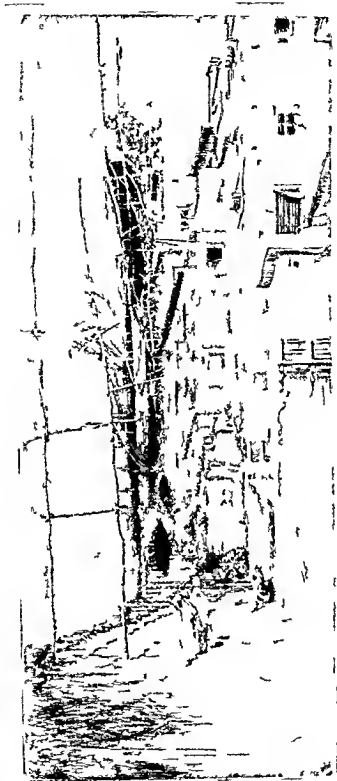
BENARES No 1 BY
E S LUMSDEN ARE.



"SEOUL—WEST GATE." BY
E. S. LUMSDEN, A.R.E.



PEKING—THE CITY WALL
BY E S LUMSDEN ARE

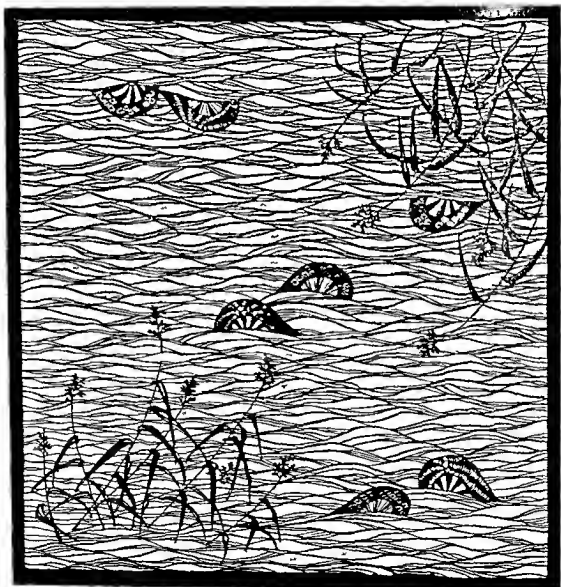


A BINARI S GHA1 BY
L S TUMSDI N ARI

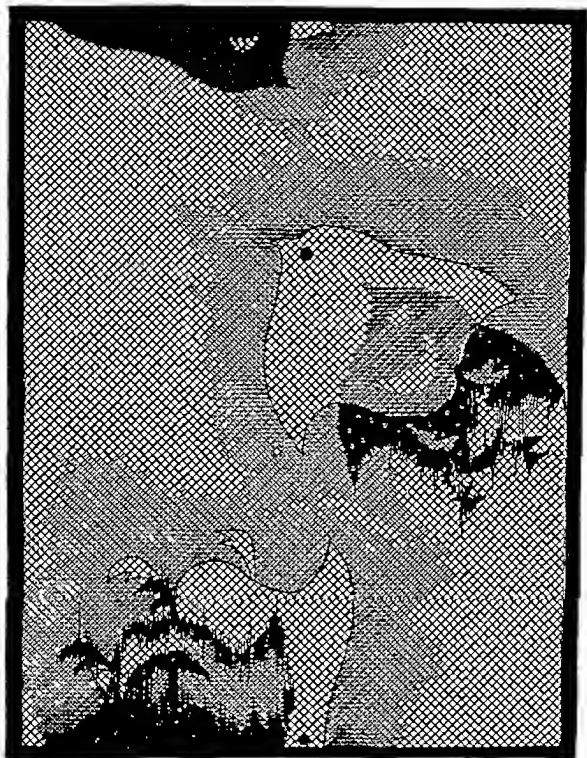
JAPANESE STENCIL PLATES

THE examples of Japanese stencil plates here reproduced are from the collection of Mr Wilson Crewdson. Amongst the many methods in which such stencils were employed by the artists of Japan one of the most effective was the stenciling of some small pattern in resist on silk. Habutai then after the silk had been partly painted by hand and partly dyed the resist was removed and the silk untouched by the resist produced a small pattern on the fabric independent of the dyed or painted design. An example of this use is given in the last of the accompanying illustrations here the

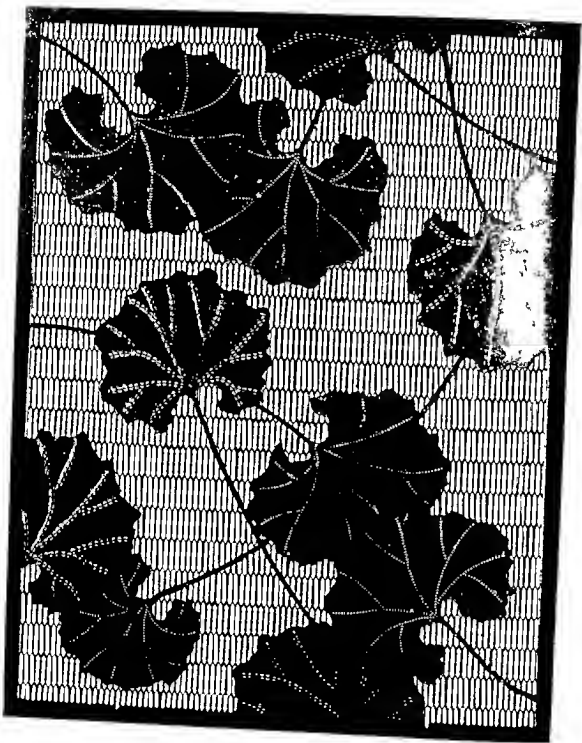
silk was first covered by a stencil having small dots and two cranes. The resist when brushed on the stencil protected the parts of the silk exposed to its influence. Then the other colours were applied either by hand or by dipping the fabric in the dye vat afterwards the resist was washed off and the original colour of the silk exposed where it had been protected. Though used mainly for the decoration of textile fabrics these stencil plates are also used largely for other decorative purposes such as patterns for wall papers, box linings, and the panels of screens of a cheap quality.



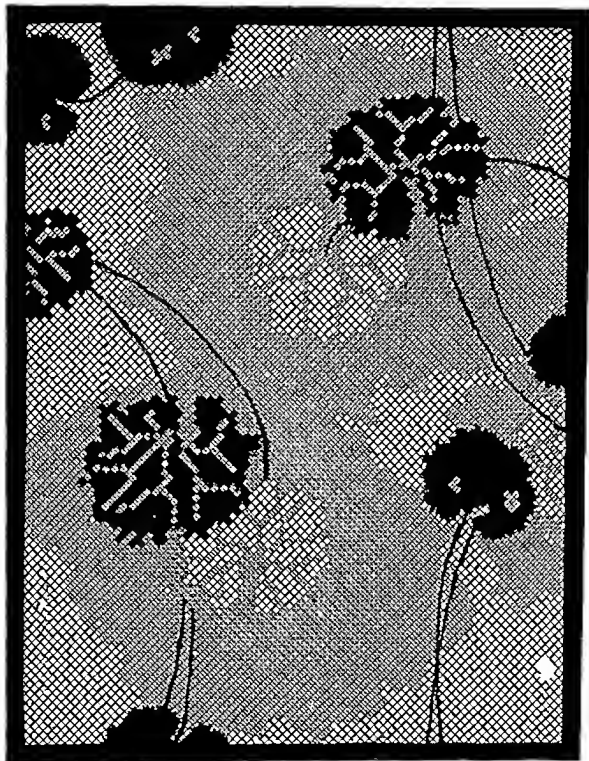
KATAKA KARUMA OR HALF SHEEL DESIGN INTENDED TO REPRESENT THE RUSH OF WATER THROUGH THE
MILL RACE AT YODO



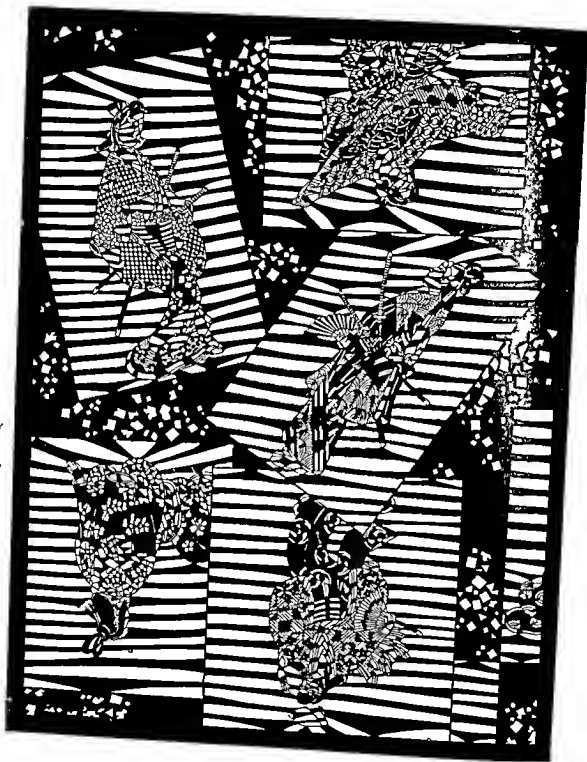
STENCIL PLATE CHIDORI™ THE CHIDORI™ IS A SMALL JAPANESE BIRD WHICH OFTEN FIGURES IN JAPANESE DESIGNS. HERE THE SHADOW OF THE BIRD ON THE WATER IS ALSO REPRESENTED.



STENCIL PLATE LEAVES OF FUKI —A JAPANESE PLANT ALIKE TO THE BUTTER BUR OF EUROPE



STENCIL PLATE LEAVES OF FUKI™ THE TWO SHADOWS ARE SUPPOSED TO REPRESENT NIGHT AND DAY



STENCIL PLATE "GENROKU COSTUMES" THE COSTUMES WORN BY THE JAPANESE DURING THE GENROKU PERIOD ARE HERE REPRESENTED IN THE FORM OF PRINTS PASTED ON A SCREEN



SUN HABUTAL THE DESIGN IS PRODUCED BY PAINTING OVER A PATTERN STENCILLED IN RESIST (SEE PRELIMINARY NOTE)

NOTES ON SOME YOUNGER AUSTRALIAN ARTISTS BY WILLIAM MOORE

AUSTRALIA has an inspiring atmosphere but a comparatively small population it produces as Mr Streeton recently observed more talent than it can support. A considerable number of the younger artists therefore go abroad they take a studio in London or Paris or settle down in the picturesque ports of Deception Bay and St Ives. You could find them doing black and white in the newspaper offices in the skyscrapers of New York and further up town finishing landscapes or portraits for exhibitions in the Eastern States. A certain percentage of new names in the annual list of Australians having works in the Academy and the Salons indicates that the younger generation of artists are continually battering at the door.

But they don't all go abroad to paint for the Academy and Salons. Sometimes an artist tries a long shot from Australia. Before he left for

Europe and while he was quite a young man Streeton sent his *Golden Summer* to the Old Salon where it was hung on the line and awarded an honourable mention and this year Norman Carter who has never been out of Australia, got on the line at the Academy with the portrait which gained him a medal at the Old Salon last year.

In considering the work of just a few of the younger men who have gained distinction at home and abroad it will be appropriate to commence with that of Fred Leist whose *Rivals* at the Academy has been singled out as one of the pictures of the year. He has the courage to aim at strong effects in colour one of the critics mentioned his Academy work as a welcome patch of colour in a colourless show. His figure paintings have been well hung at recent exhibitions, *The Mirror* being on the line at both the Academy and Salon. The artist does black and white as well as figure painting, his first commission when he arrived in London five years ago being a series of East End drawings for *The Graphic*. His double



ARIADNE "



THE LITTLE BAT
BY ISAAC COHEN



PRINCESS HONEY BEE FROM A WATER
COLOUR DRAWING BY NORMAN LINDSAY



THE MIRROR

THE PRIMITIVE

no. 203 is one of his best works, was a successful student at the Melbourne Gallery, where he won the travelling scholarship at the age of twenty-one. His study of a nude, which was given to the gallery under the conditions of the scholarship, is one of the best paintings of the kind in the national collection. His success as a portrait painter seems to have checked his development for the smooth finish of his Academy work is hardly an improvement on the more spontaneous efforts of his earlier pictures.

Mr. George Bell, another Melbourne artist, made his first success with a painting called *The Man in Brown*, which was shown at the Munich Glasgow and at the Old Salon. The portrait reproduced was recently hung at the Society of Modern Portrait Painters and at the Old Salon.

THE PRIMITIVE

In landscape painting Hans Heysen holds the leading place among the younger group. He has spent most of his career painting in the bush and has received honour and profit while remaining in Australia, both the State and the citizen having recognised the value of his work. The various State galleries have purchased a number of his works and his exhibitions are well supported by the public. He has commissions that will keep him continuously engaged for two or three years, yet with all his success he has never stooped to paint a popular picture. He usually depicts vistas of the bush as seen in the evanescent effects of light and shade. Tourists are inclined to sneer at 'the everlasting gum tree'—the distinctive tree of the bush, but Heysen who has been painting 'gums' for years, never seems to tire of them. They are like old patriarchs, he once remarked, their beauty is so subtle that the ordinary observer misses it. The tone of the bush with its clumps of gum trees is continually inspiring. The artist paints both in oils and watercolours, and it is in the latter medium that he gets his most subtle effects.

One of the most striking works at the Anglo-American Exhibition is the landscape *The Vindict* by Haysen Lever, who after showing in the principal European exhibitions has been achieving consider-



THE VINDICT



BY GEORGE BELL

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BY CLEVIN HARCOURT

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able success in America. Last year he was awarded an honourable mention at the international exhibition at the Carnegie Institute, Pittsburg and this year he just missed gaining the gold medal by one vote. The artist has, however, been invited by the American Federation of Art to have the painting exhibited at various cities in the States. Mr Lever at one time did a lot of painting at St Ives, where he got his subject for the *Port of St Ives* which now hangs in the Sydney Gallery.

When Mr H. Septimus Power recently visited his native country he found a public ready to buy his works for Australians dearly love a horse and the artist's hunting pictures and animal studies appealed alike to artists and laymen. One of his hunting pictures *Stag Hunt, Exmoor*, was bought by the Felton Trustees for the Melbourne Gallery. During his short stay he painted an equestrian group of the children of Lord Denman and the group of Mrs J. Nevill Tait (Bess Norris, R.M.S.) and her son, here reproduced (p. 207). Mr Power gets a ring of movement into his hunting pictures that is rarely equalled by any other painter.

From the time Woolner spent two years in Melbourne doing medallions of citizens at twenty-five guineas each, Australia has always been repre-

sented by some follower of the plastic art. Harold Parker, who is the only prominent artist that Queensland has sent abroad, made his first hit in London when the Chantrey Trustees purchased his *Ariadne*, the sculptor being the youngest Australian to have a work bought out of this fund. *Ariadne* is the figure of despair and it was almost in despair of gaining the recognition due to a genuine artist that Parker started to model this work. In plaster it attracted little attention at the Academy but when it was exhibited in marble five years later it was immediately singled out as a work of rare beauty. The late Sir W. S. Gilbert made a good offer for it, but he was a few hours late for it had already been bought for the nation for £1000. Exquisite in its tense sadness it stands out at the Tate Gallery as one of the best works of this century.

In this article I have only dealt with a few artists who have been successful in their respective mediums. Limitations of space oblige me to pass over others who are doing important work. I cannot close, however, without a full reference to Norman Lindsay, Australia's leading artist in black and white. Within his range Lindsay, who is now thirty-five years of age, is in



CUM TREES



A RURAL VILLAGE

IN HASTINGS TOWER

the pages of costly editions is one explanation why it is not more widely known in London.

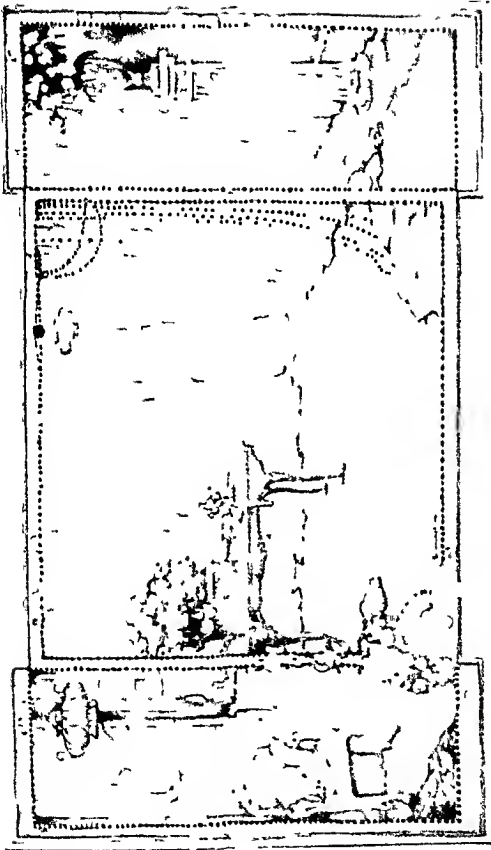
Mr Will Dyson who is a brother-in-law of Lindsay is another black and white artist who stands out in the rank. His cartoons in the Daily Herald are too well known to Londoners to need particular mention here. An English writer says that the cartoons are with a few exceptions the most successful satirical comment on public affairs now appearing in this country. I have thought the same thing myself but from a fellow countryman such a eulogy might perhaps have appeared exaggerated.

might perhaps have appeared exaggerated.

A "OPAL ROOM" DESIGNED BY MR KEMP PROSSOR

DURING the last few years Mr Kemp Prossor has been doing work of great value in domestic decoration—work that deserves to be highly praised for its expression of a personal conviction and its absence of conventionality. One of the greater merits of his effort is its freedom from the domination of traditional style; he does not limit the scope of his practice by accepting or adopting any of the recognised mannerisms in design he aims rather at the creation of a decorative system which will allow him full scope for the expression of his temperamental inclinations and for the display of his artistic feeling. In all the rooms he has designed his main purpose has been the working out of schemes of colour in which the complete effect has been arrived at by the careful adjustment of tint to tint and tone to tone and by making every detail play its right part in the development of the central intention. The Opal Room which is illustrated here, shows characteristically what are his principles and his methods, how he calculates his colour proportions and how he applies his colour accents so as to explain the motive he has chosen and how he keeps his whole scheme in exact relation without ever allowing it to

some says the most remarkable artist that the country has produced. His weekly cartoon and jokes in the Bulletin have a grim humour that rarely fails to grip and he has shown his capacity for invention in his journalistic work by being the first to exploit the comic possibilities of the Australian native bear. But it is as an illustrator that his work will be known in the future. His resourcefulness in treating a wide variety of subjects is extraordinary. Some of his best work, such as *Pollux Verso* in the Melbourne Gallery, is in pen and ink but he also does illustrations in monochrome wash and water colour. He has illustrated an edition de luxe of the poems of Hugh McCrae one of the most promising of younger writers in the Commonwealth and he completed a set of a hundred drawings for a new edition of the Satyricon of Petronius issued by the Ralph Strauss Press. A set of drawings which may cause a stir in the art world is about to be used for an edition de luxe of the *Memoirs of Casanova*. The artist is now engaged on a series of illustrations for one of Shakespeare's comedies and Gay's *Beggars Opera*. While objection has been made to the audacity of some of Lindsay's illustrations, which are sometimes treated with Rabelaisian freedom, there is no denying the freshness of his conceptions and the skill with which he gives a touch of life to the most trivial incident. The fact that most of Lindsay's best work is confined to



Open-Air Museums in Sweden and Denmark

museum The foundation of the monastery was laid about the year 1167, and it belonged to the Order of the Grey Friars, which Order, according to an old inscription in the Vstad monastery, owned thirty six provinces, one thousand seven hundred and thirty three monasteries, and four hundred and fifty two convents of the Sisters of Saint Clara. The old building has passed through many vicissitudes since the monks in the year 1532 were evicted having been in turn a hospital, a distillery and a store house. The restoration has been undertaken with much care and circumspection and the monastery now appears in all its old time beauty both within and without. To the same site has been removed the old "Burgomaster House, a two-winged, frame work building from the sixteenth century with several interesting features which was formerly located in Stora Ostergatan (Great East Street) as well as another frame work building of the seventeenth century which was originally situated in the same street. This latter building is embellished with much carving and the portal bears a quaint inscription of a religious bearing. This cluster of ancient buildings, which also include an old hostelry, makes a very telling though fragmentary picture of this venerable town in past ages and sets an example which is well worthy of being followed by many a larger and wealthier city.

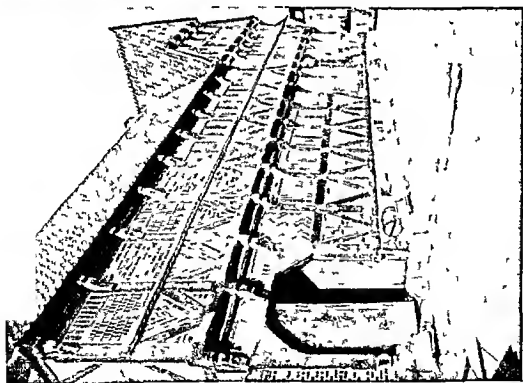
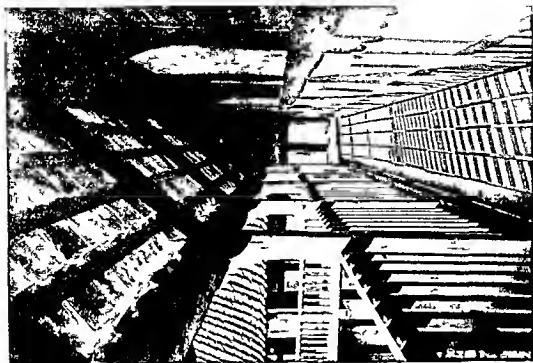
Also in other Swedish towns, societies have been formed as in Jonkoping and Vstad, for the purpose of acquiring and guarding over memorable buildings. This, for instance, is the case at Sundsvall, on the Bothnian Gulf, with the object of founding an open air museum confined, in the first instance, to the province or district of Medelpad. This society has worked with much zeal and unquestionable success, a number of houses and even

a Lapp church have been purchased by or presented to the society, and some of them have already been removed to its picturesque grounds. The lines on which this open air museum have been formed resemble those followed in other places, although they each have their peculiar features, their own local tone.

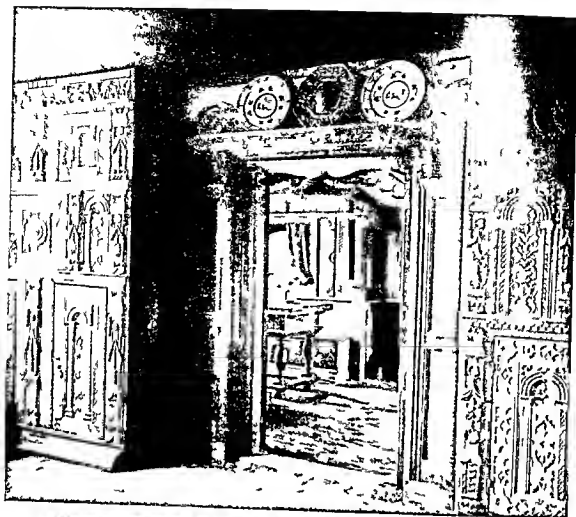
Finland, too, has now its open air museum, thanks principally to the efforts of M. Axel O. Heikel, at whose instance the beautiful Fölis Island near Helsingfors was chosen and secured for the purpose. The love of these institutions seems deep-rooted throughout Scandinavia and it shall be willingly admitted that the outcome of these spontaneous labours and gifts has invariably been to the credit of all concerned. So with the Fölis Island museum where a number of buildings of historic and ethnographical interest have found a



OLD RESTORED MONASTERY AT THE OPEN AIR MUSEUM OF VSTAD, SWEDEN



QIEN AIR MUSEUM ABRIUS DYNWALA LASTERN WING AND HANGING BALCONY OF A BURGONASTERS HOUSE BUILT 1597



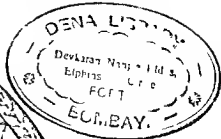
OPEN AIR MUSEUM LYNGBY DENMARK. INTERIOR OF A HOUSE FROM OSTENFELD SLESVICK

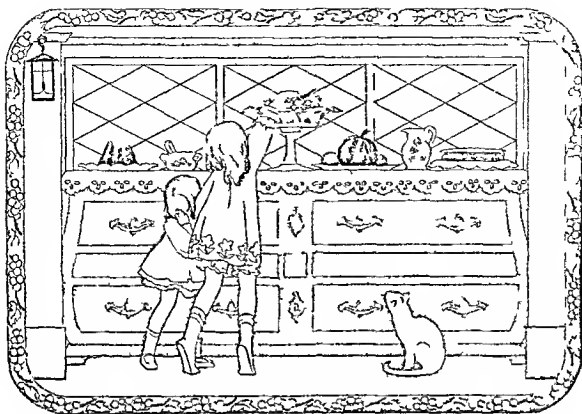
safe resting place in the midst of scenery which lends itself admirably to its new uses. I regret however, that the photographs both from Finland and from Sundsvall were hardly suited for reproduction among the illustrations to this article.

One of the pioneers amongst open air museums is the one at Lyngby, Denmark over the welfare of which M. Bernhard Olsen still watches with able care. If I mistake not I gave the history of its foundation in an article in this journal some years ago but like its fellows in other lands it grows and expands, though the rules under which it is managed may be a little more stringent than at some of the other museums of this class. It contains several highly interesting buildings, some of which have come from afar from Last Sweden Slesvick, the Lærø Islands thereby demonstrating what can be compassed in this direction. Our illustrations show a portion of an old farmhouse from Sweden and an interior from the large Ostenfeld house.

Of an altogether different type is the museum recently founded in the town of Aarhus, Jutland. As at Ystad a most interesting old edifice has been made or rather perhaps, evolved itself into being the centre of the museum but whilst at Ystad the monastery remained stationary the old burgomaster house in Aarhus had to be removed to new quarters a somewhat difficult process which however has been most successfully accomplished. This very fine building is a splendid type of the picturesque architecture in vogue at the time (1597) of which so many specimens have been preserved in several Danish towns (Kolding, Køge, Elsinore and others) all ably designed and betraying clever and ingenious craftsmanship. A particularly interesting feature of the Aarhus house is its hanging balcony of which an illustration is given.

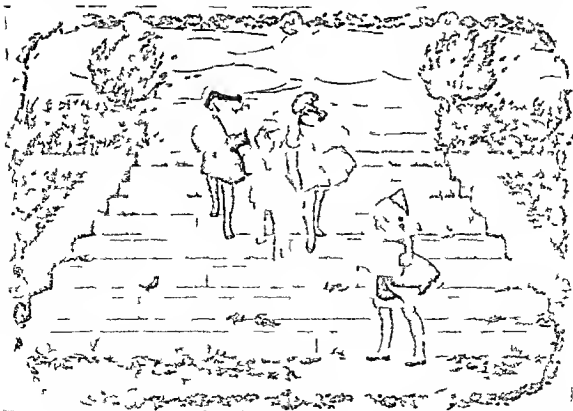
This Burgomaster's house contains a number of very complete and convincing interiors. The old living room boasts the original decoration in

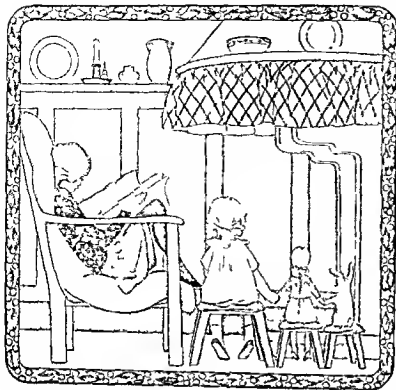




GREEDY (AFTER-COLOUR)

BY HENRIETTE LEEBECK LE MAIR





'COSY CORNER' FROM A WATER COLOUR DRAWING BY H. WILLEBECK LE MAIR
(Copyright Augener Ltd.)

qualities of draughtsmanship, her fertility in the introduction of pattern and borders into her work, her comprehension of draperies and materials which she depicts so simply and yet so convincingly, while from the supplemental plate in facsimile one can appreciate her delicate and very harmonious colouring.

In Miss Le Mair's work a certain affinity can be discerned with the art of Maurice Boutet de Monvel, under whom, indeed, it was her earnest desire to study. With much wisdom, however, this great French artist urged her most strongly to work alone, to study direct from nature and to develop her own talent and personality untrammelled by any outside teaching. She is therefore entirely self-taught, and while unquestionably she must owe an enormous debt to her fortuitous circumstances, to the cultured and artistic milieu in which her lot is cast, she is to be praised highly for the ability she has evinced and sedulously cultivated to absorb the beauty of her surroundings and to infuse it with her own individuality in weaving these delicate fancies of line and colour, about which one cannot but write with enthusiasm.

One point in particular is with the artist of paramount importance, she deplores the ugliness

and the grotesqueness which are often permitted to invade children's books. She would have nothing but what is of simple beauty in her work as in her surroundings and while her deep and sympathetic comprehension of children makes her very keenly alive also to their humour, which is amply apparent throughout her work, she introduces nothing ugly or terrifying to mar her drawings.

Finally, to sum up and reiterate what it is that pleases one most in this delicate and graceful art it is the skill with which these decorative compositions are treated, the accuracy of draughtsmanship, the perfection of technique evinced in the exceedingly delicate and expressive line and the simple and beautiful application of the

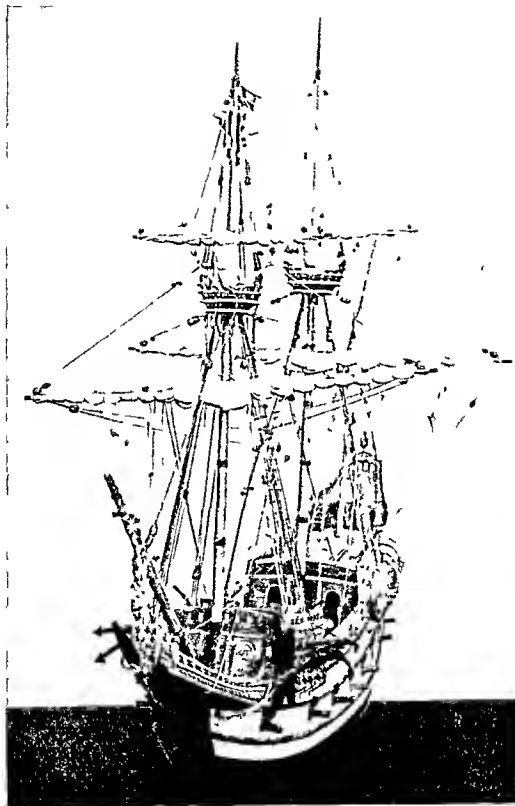
harmonious colouring, and lastly—and this is possibly the most outstanding feature of Miss Le Mair's art—the rare grace with which she captures the beauty and fragrance of that tender blossom we call childhood.

ARTHUR REDDIE

STUDIO TALK

(From Our Own Correspondents)

LONDON—Few artists in our day have realised so fully as Mr. Morton Nance the picturesque charm of the wooden battleships which guarded our native shores in the days of old, and fewer still are entitled to speak about their characteristic features with the authority he has acquired by close study of the material now available. In numerous pictures and drawings of his, these forerunners of the men of war of later days figure as the central motive, and his rare knowledge of constructional details has ensured a veracious rendering. That knowledge has, however, been most effectually displayed in the various models he has from time to time constructed. Three of these are in the Science Museum at South Kensington, and are often consulted by artists and designers in search of reliable guidance for their work. The



*(The property of Major Ganvoigne—
Photo by Mr C Harrison Havie)*

MODEL OF AN ELIZABETHAN
GALLION BY R. MORTON NANCE

model we now reproduce is the largest one Mr Nance has made so far being roughly four feet in length from bow port to taffarel and the same in height from keel to truck. It is a typical Elizabethan galleon the details of the hull and rigging have been faithfully copied from contemporary prints or descriptions and in building it Mr Nance also consulted some plans lent to Mr Seymour Lucas R.A. by the Dutch Admiralty giving details of the hull of a Dutch ship of about 1600 from which as built, has christened it *The Revenge* as answering closely to what is known of that famous ship though apparently no authentic representation of her is in existence

The two paintings by Mr Claude Bertieri which are reproduced here are typical examples of the achievement of an artist who has a considerable mastery over executive processes and an excellent sense of graceful arrangement. His portrait of

Mrs G. H. Johnstone is excellent in its spontaneity and freshness of manner and both in its elegance of design and as a pleasant piece of characterisation it can be heartily praised. The study *Gertrude* is not less able technically and has much charm of style. These two canvases are included in a representative exhibition of Mr Bertieri's works recently held at the Dorewell Gallery.

The Summer Exhibition at the Goupil Gallery was made particularly memorable by the contributions of Mr W. Nicholson who among a number of other accomplished exhibitors stood out as a painter of supreme capacity. His portrait study *Little Halse* claimed the most approval as a magnificent technical execution remarkable both for its strength and its restraint and supremely convincing in its subtlety of characterisation and his still life studies, *Group of Orchids* and *Purple Tulips* made an irresistible appeal by their exquisite beauty of colour and their masterly





(Dowdewells)

MRS G H JOHNSTONE
BY PILADE BERTIERI

portunity of handling. He showed too, a composition, *Taking the Call*, which was scarcely less important as an illustration of his methods. Of the other paintings included in the exhibition the most notable were Mr P W Steer's *Portrait*, *Carmina*, and *Marine*, the last a really exquisite study of a rough sea, M Le Sidaner's effective colour arrangement, *La Rivière à Pont Aven*, *Crepuscle*. Mr Frank Brangwyn's robust sketches *Market Place*, *Bruges* and *Dredgers in Dock*, and the three landscapes by Buxton Knight, all of them typical examples of his practice, but one of them particularly, the *Evening Glow*, a splendidly expressive record of nature. There was, too, a characteristic little *Still Life* by Bonvin and Mr George Sheringham's two fans and decorative panel represented this accomplished artist exceedingly well.

The two examples of wood sculpture which we reproduce are by a young Leeds artist, Mr S H Whitworth, who is devoting himself enthusiastically to this branch of work. His methods are those of the sculptor: first he sketches out the subject, and then when the idea has developed he makes a rough model in wax from which the wood figure is cut, thus being thereafter worked on to give finish to details which cannot be embodied with precision in the wax model. In small figures like those reproduced, neither of which exceeds twelve inches in height, far more care is of course required than for larger work, both in modelling and in cutting the wood, which in this case is white sycamore. Mr Whitworth held a scholarship at the Leeds School of Art, and afterwards studied privately under various masters.

We also reproduce a tenderly modelled bust of a little Dutch girl by Miss Honora M Rigby. This charming piece of work was exhibited in marble at this year's Salon of the Artistes Français in Paris together with a plaster statuette, *Fin de Jour*. Miss Rigby's work was also to be seen at the Societe Nationale's Salon where she exhibited two groups.

At the Carfax Gallery an exhibition by "Some Modern Artists" has just closed. These artists are post-impressionists, but their art is a logical outcome and not a reaction from impressionism. The group, which includes J B Manson, Lucien Pissarro, Malcolm Milne, Harold Squire, and Diana White, have this in common, that in contrast with English impressionism of the last generation they all paint in the highest possible key and make

the fullest use of variety of vivid colour. But they also wish to retain the sense of atmosphere. The defect in their work as a whole is failure in truth to the characteristic atmosphere of English country scenes which they otherwise naturalistically represent. The interpretation of Dorset scenery by Mr Squire is in so high a key that one wonders to what palette he would have to resort to paint sun illumined Italian landscape. It is in such things as Mr Malcolm Milne's *Roses in blue glass bowl* that we get the true beauty of this new art in its sensitiveness to pure colour and profound appreciation of colour as well as shape as a chief asset in design. Mr Milne's instinct for colour is shared by Mr J B Manson, perhaps the most sensitive painter of the group.

A welcome feature of the present day is the influence which art is exercising upon costume. The greatest extravagances of the moment are counter



WOOD SCULPTURE

BY S. H. WHITWORTH



WOOD SCULPTURE

BY S. H. WHITWORTH

balanced by the gradual refinement of taste which is a result of the alliance between artists and costumers. The Fine Art Society has been exhibiting water-colours by artists of the 'Gazette du Bon Ton' and while the original drawings do not show to such advantage as the reproductions as they appear in the Gazette, the exhibition was very fascinating.

At the Leicester Galleries Mr L. Campbell Taylor has been exhibiting his paintings. His style is exquisitely neat and fastidious, he is capable of highly wrought detail without a dull or photographic result. He has a great feeling for interior genre, and this exhibition contained, in addition to successful landscapes, his best work in this vein. Mr Campbell Taylor is a favourite with the public at the Royal Academy without conceding too much to popular taste. To many the clean, bright simplicity of the style of his interior painting is among its happiest qualities but we are aware that some of this immediately appealing sparkle is attained through neglect of minor tones.

The sculpture by Mr Jo Davidson at the same gallery, whilst often very reminiscent—*Earth*, for instance, of Rodin's *Ève*, while other pieces reflect the moods of Mr Epstein—yet has a trait of its own in such pieces as that called *1 Fragment*, in which an exceptional gift of conveying facial expression is apparent. This essentially fits the sculptor for the task of portraiture, and all that side of his exhibition was of arresting quality. A notable piece was the portrait of T. Derwent Wood A.R.A. its only fault being that it seemed to add to that artist's years.

At the Walker Gallery in Bond Street there has been an exhibition of paintings by Mr Jack B. Yeats. It is not for nothing apparently that the painter is the brother of a poet, since he shares the same temperament. Drawings of his with the pen betray a lack of flexibility in draughtsmanship which also makes itself felt throughout the oil paintings. But his art is animated by interest in life, and that



"JEUNE FILLE HOLLANDAISE" (MARBLE)

BY HONORÉ M. RICE



CLARE GATE CAMBRIDGE FROM
A LEAD PENCIL DRAWING BY
WALTER M. KEESEY ARE

power of response to the mood of nature which is typical of a West Irishman. The picture *The Last of the Corinthians* has the effect upon the imagination of good fiction. We cannot think of a painter whose art appeals so much through a literary quality which is yet in his case not to be confused with pictorial story telling.

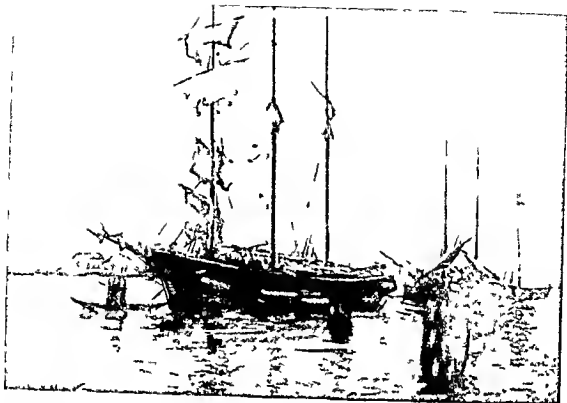
Those people who are beginning to find the endless succession of etchings representing architecture a little monotonous, should be grateful to Messrs Doveswell for introducing Mr Clifford Addams as an etcher. The artist displays inexhaustible resource in the invention of composition and has a range of interests that is exciting and what is so much to the point, in *Bernhard's Joan of Arc Dordrecht Cathedral, Herald Building, Broadway N.Y.* and *The Van, Finchley* we have an etcher who is entitled to take his rank at once somewhere near the top.

We reproduce an excellent drawing from a sketch book of Cambridge by Walter M. Keesey. Though primarily an architect, he has devoted

himself to pencil and his work in this medium is characterised by admirable qualities of technique. Mr Keesey studied at South Kensington and is now on the staff of the Architectural Association, Westminster. Besides his work in lead pencil he has lately turned his attention to the copperplate and has executed some etchings which evince much feeling for purity of line and skill in composition. In February last he was elected an associate of the Royal Society of Painter Etchers and at the recent exhibition of that society as represented by four works of which *Westminster* one of his best plates together with two others was well hung at the Royal Academy this year.

The Badlie Gallery held in June and July an exhibition of the paintings and drawings of Mr Austin O'Spaul. Mr O'Spaul is one of our most finished pen draughtsmen with considerable power of imaginative invention and a taste for satire. His illustrations are among the best of their kind to day but depression and mistrust of beauty too often have seemed to prevail as the spirit of his work. In the recent exhibition these clouds had





THE REEF SHIP

BY EMILY M. PATERSON R.S.W.

we were glad to observe: lifted a little with corresponding gain to the effect of the artist's work.

Messrs. James Connell and Sons showed water colour drawings and etchings last month by Miss Katharine Cameron, R.S.W. The artist does not trust entirely to water colour in landscape but defines her outlines in pencil and chalk—a variation of the diluted ink line of the old English water-colourists. Her landscapes are colourful and atmospheric but also clearly and firmly drawn and most interestingly composed. Her flower pieces make an immediate appeal from their careful regard for decorative success: it is only on close inspection that we sometimes miss in them the sympathetic apprehension of volume and weight in petal formation which is the secret of the greatest flower painting.

Mr Edward Chappell's exhibition of moods of nature, at the Mendoza Galleries should be mentioned among recent exhibitions. Small panels like *The Blue Vase*, *The Old Cottage*, *Noon*, *A Sunny Spring Day* and the one or two larger canvases, represented to advantage an artist whose work has arrested attention in the periodical exhibitions of the International Society.

EDINBURGH—Miss Emily M. Paterson R.S.W., has recently held an exhibit on of her water-colour drawings in the New Gallery, Edinburgh, consisting of over a hundred examples of Dutch waterways, Venetian views with shipping, Picardy and Breton landscapes, Alpine winter scenery, and the rose-tinted *aguielles* of the Dolomites. To interpret these varied manifestations of Nature successfully requires not only very considerable technical skill but an appreciation of the subtleties of Nature and the effect of light on colour under very different atmospheric conditions. That she has been equally successful would be too much to say, but she has at least striven to express Nature as she saw her and has never lapsed into mere superficial renderings. Where she has erred has been in over-emphasis of effect of humid atmosphere on form in some of her larger Dutch and Venetian pictures striving after results that could be better attained in oil than in water-colour. In other cases notably in some church interiors she has struck just the right note realising the grandeur and dignity of some of the earlier forms of ecclesiastical architecture and suppressing detail to realise massive proportion. Her pictures of shipping at Venice show a strong sense of composition and colour with brilliant notes, and those

of Swiss mountain scenery are thoroughly typical and realise the grandeur of effect that one looks for in such subjects

A. E.

judging with what a masterly sense of harmony his work has developed and his style has been evolved.

PARIS—Every year during the months of June and July M. Georges Petit organises in his galleries an important exhibition devoted to the work of a contemporary artist whose talent is most worthy of the honour. We have thus had some very fine exhibitions of the art of Raffaelli, La Touche, Besnard and Cottet, and now this year it is René Ménard who has achieved a veritable triumph with about one hundred and fifty works, selected from his most important productions of the past five-and twenty years. Ménard's principal pictures have already been reproduced in *THE STUDIO* and it would therefore be a work of supererogation to revert to the characteristics of this very fine and very noble talent, which represents in our epoch the purest classicism unmarred by any of those faults which one is accustomed to refer to as academism. What I should desire to give here is a rapid *coup d'œil* over the exhibition as a whole. It is interesting to have seen a *résumé* of all the different inspirations of the painter, and to have had an opportunity of

It was with no little emotion that I saw once more the whole series of studies of antiquity by Ménard for he also, like Claude Lorrain and Poussin has given us admirable visions of classic landscape—Egina, Agrigentum, Paestum, Corinth and other scenes which by their sentiment and noble lines are comparable to those of Sicily or of Greece, such as Corsica, Frejus, Aigues-Mortes and certain Breton moorlands of imposing character

What struck me particularly in this exhibition was the perfect accord which exists between the conception the style of René Ménard and his methods of execution. For if he seeks out the eloquent scenes which I have just enumerated he depicts them, as colourist and draughtsman in a manner which gives way in no respect to his imagination. Nothing could be more beautiful or more powerful than the sparkling golden hues of the painter's palette, than his firm and unerring draughtsmanship. We reproduce here three of his drawings which appeared to be particularly admirable and in which one can appreciate the



L. ACROPOLE

FROM A DRAWING BY RENÉ MÉNARD

strong and beautiful construction which the artist knows so well how to give to his compositions

This exhibition also contained some very fine landscapes executed in either oil or pastel such as the *Marais de Grimaud* or the *Forêt en automne* and divers Venetian scenes but lack of space made it impossible to include Ménard's large decorative compositions, though many sketches and studies served to remind us of his great and noble paintings in the Ecole de Droit the Sorbonne and in the Savings Bank at Marseilles. The exhibition achieved a great success with both artists and lovers of art. The former have hailed in Ménard and rightly so an artist who sheds glory upon the French school and French genius the others have enthusiastically acquired all the works which were for disposal in this superb ensemble. H F

In looking over the recently issued volume of *L'Œuvre Gravé et Lithographie de Steinlen* fascinatingly compiled by M. E. de Crauzat one gets an amazing idea of the vast amount of delightful work Steinlen has done. From his abundant knowledge of nature and humanity he weaves gay and tragic aspects in all mediums with an equality of greatness, and he his subject etched

or executed in pen pencil chalk or paper always admirably wedded to whichever five mediums he may have chosen as his expression. Apart from his brilliant technique and design there are in his work vital elements which appeal to all whether they be among the most academic enthusiasts or ultra modern sympathies. Though he is an indefatigable from nature, it is not in his direct and literal transcripts that one finds the real Steinlen, those works in which the gathered facts have leavened through his mind and memory, so as it were a new nature and it is to these that the drawing of *The Vagabond* here reproduced is as done with a reed pen in brown ink, below

The transformation which has been effected at the Pavillon de Marsan in order to house the exhibition of British Decorative Arts must evoke unqualified appreciation of all who know it. Limited is the exhibition space it affords and lofty proportions of the galleries. The original height to the roof lights has been considerably lessened by an intervening material forming a velarium decorated with zodiacal signs the scheme and colour of the designs giving a certain subdued golden light to the interior which is so arranged



CAVALIERS SOUS BOIS

FROM A DRAWING BY RENÉ MÉNARD





THE VAGABOND FROM A
DRAWING BY T. A. STEINLEN



LES CHANTEURS BICOLOQUES

FROM A DRAWING BY RENÉ MENAKI

with a pulpit, a tomb, altar and reredos at one end and the side walls prominently hung with leaded glass cartoons, as to convey the impression on entering that one is on the threshold of some ancient chapel. At fitful intervals openings lead off into side passages and a number of rooms have also been most appropriately constructed to show to advantage the exhibits they contain.

As a retrospective exhibition with a predominance of work which one associates with the early days of the Arts and Crafts revival in England nothing but praise can be bestowed upon it. Many of the exhibits however which bear a more recent date though excellent in craftsmanship show no natural development or real progress, but merely that the designers are content to borrow from the past. With the notable exception of the fine collection of cabinet work shown by Ernest Gimson, the furniture throughout the exhibition is disappointing. It would have been more influentially interesting if some of the space it occupies had been given to the complete furnishing of one or two rooms, say, by Bulfinch Scott, whom I notice is not represented, or by Charles Rennie Mackintosh whose work has perhaps had a wider influence on the

Continent than that of any other of the moderns who have a much larger representation in the exhibition. The one small scale drawing (on tracing paper) by which Mackintosh is represented being a very early expression of his talent.

The exhibition is indeed very poor in representative modern work. Mr. Voysey has a very modest exhibit and such men as George Walton, L. I. Lutyens, Walter Cave, Oscar Reuter, George Logan, John Faine &c. show nothing. Examples of glass cartoons, and designs are numerous and reminiscent. Executed examples few and ancient. In almost all instances the primary quality of the material is ignored the result being a number of painted pieces of glass held together by leads. However as most of the work shown is of an ecclesiastical nature any adverse criticism must necessarily be qualified as church building still adheres to Gothic aspirations but when one has to look at a design three times to make quite sure it is not a small coloured replica of a window in Chartres Cathedral there cannot be anything very British about it except a shrewd capacity for adapting the art of other nations. It is this spirit, too, that seems to be most pronounced throughout

the exhibition and to call much of it the Arts and Crafts of Great Britain is erroneous. If there is an effect there must have been a cause and I have no doubt that the system of granting bursaries to School of Art students so that they can tour Europe and send back monthly instalments of their scribbles to qualify for their monthly allowance has much to do with the ultimate harvest England reaps.

Technically there is little in the exhibition that one can find fault with: the craftsmanship is delightfully perfect and in the smaller work such as the jewellery and enamels most admirable, especially attractive being some necklaces and enamel triptychs by Mrs. Traquair, the remarkably fine cloisonné enamels of Harold Stabler, various examples of jewellery by Henry Wilson and fascinating silver work by J. Paul Cooper and those interested in needlework and embroidery will find much to attract them in the knowledge displayed in the unfinished panel *Orpheus* by Miss Moxton and the panel entitled *Gloria* by Miss Ann Macbeth. Then there is a little room one must not forget which contains some delicately decorative water colour drawings on vellum by Mrs. Mackintosh and in this room, too, the work of Jessie M. King could not be shown to better advantage for light and arrangement. Here also is an excellent display of fans and decorative paintings on silk by George Sheringham, pen and ink drawings by Miss Anne French and some remarkably good loan examples of the work of Charles Conder, while in the adjoining rooms one can fully satisfy one's early delight in the work of Walter Crane. Amongst the more recent work shown I was especially attracted by four little simple coloured wood engravings by Maxwell Armfield, the prints of Allen W. Seaby and F. Morley Fletcher and the lithographs of G. Spencer Pryse.

to me to have been wasted on ungainly shapes and senseless ornamentation. Amongst the most unique examples of research and attainment the exhibits of Messrs. Pilkington are unrivalled and there are also some particularly interesting examples by William de Morgan and W. Howson Taylor while in table glass there is nothing to quite compare with that shown by James Powell and Sons. But if one were to predict any decided influence that may be the outcome of the exhibition in France it would be from the section devoted to printing. In it are shown many exhibits of uncommon interest though one feels that in the illuminated pages and decorations medieval influence is too pronounced. If French design does dip largely into the past it has a certain independent character of its own, and it is the independence of British designers one would have liked to see more of in the exhibition.

E. A. T.

BERLIN.—The Schulte Salon has been showing the work of the Munich painter Edmund Stepien. An inborn flow of feeling tinged with a shade of melancholy pervades this work whether the human figure or



MOUNTAIN STREAM
(Schulte Salon, Berlin. Photo F. Hoefle, Augsburg.)

BY EDMUND STEPIEN

In pottery a good deal of energy and colour appear



(Schulte Salon Berlin—
1k to F Hoffe Augsburg)

EVENING GOLD" BY
EDMUND STEPPES

landscape be his subject. One discerns in it the influence of Durer and Thoma, at any rate, it is typically German. Steppes is the painter of silence. He loves the quiet valley and the lonely mountain tops, he is attracted also to solitary trees, especially when they have a bizarre silhouette. Bright sunlight is not to his taste, he prefers the subdued light of dawn, evening, and moonlight. Evidences are present in his art that he is not averse to modern modes of expression, but he loves to persevere in his own style. Steppes is a Bavarian, and he attended the Munich Academy, but he prefers to be considered a self-taught artist, as he learned most from nature and the old masters. He won the State gold medal at Graz, and his paintings and other works are to be found in many German public collections.

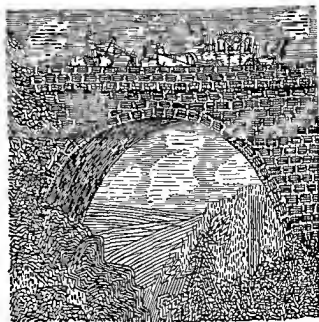
The talent of Ernst Aufseesser, which was bound sooner or later to attract attention, has procured him a call to the Kunstgewerbe Schule at Dusseldorf, where he has now taken charge of the class of Prof. Ehmke. His eminent ability as a designer who combines inventiveness and facility of visualising decorative compositions with a sound knowledge of historical ornament and love of actuality is sure to have a favourable influence on craft students. The Deutscher Werkbund's exhibition at Cologne shows some of his latest achievements and also his pupils' works. In the Tea House of Prof. Kreis, the only building which will remain standing after the exhibition, Aufseesser has provisionally arranged the Munich Marionette Theatre, which is to be used as a cafe after the close of the show. Here the black and pink tiles of the walls, the green and black frieze on a white ground, the ceiling reliefs, the black silk curtains with vermilion applications and the stage with its varnished vermilion frame, have assisted in the picturesque decoration of a ceramic interior. His black and white drawings in the Haupt Halle with their firm yet loosely interwoven line-work bear witness to a skill of draughtsman ship comparable to that of the old Netherlandish wood-cutters and engravers. In them the pictorial capacity, the originality and the rich fantasy of the artist are summed up.

Mons. T. Grandjouan, a gifted draughtsman of the impressionistic

school of Paris, is now dedicating his talent entirely to a study of the dancing art which Isadora Duncan and her sister Elizabeth expound by example and precept. He lives at Darmstadt so as to be able to study his favourite models in the school carried on by Elizabeth Duncan, and his hand essays to capture their instantaneous movements together with the atmosphere of circumfluent light and air. The exhibition of his work at Messrs. Friedmann and Weber's also introduced the artist as a characteristic delineator of Venetian street scenes. J. J.

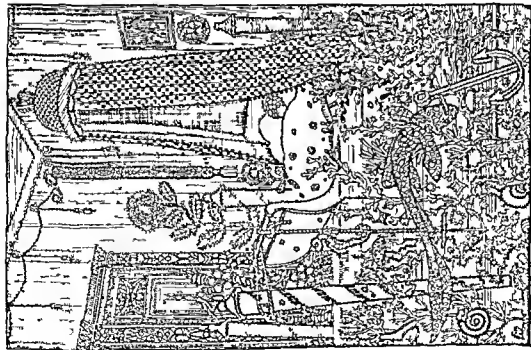
VENICE — The exhibition which was inaugurated on April 24 is the eleventh in order of these most successful biennial displays of art organised by the City of Venice, and it fully keeps up to the level of previous years, both in the number and quality of the works exhibited. The quantity is, in fact, so great that in a brief survey such as is here given only the works of primary importance can be noticed. I shall therefore touch but cursorily upon the Pavilions of the Nations before passing to a notice of Italy's contributions from which our illustrations are drawn.

Among these pavilions, that of France this year, as before, claims a leading place, and this year again its chief interest centres in four excellent individual exhibitions. Emile Bourdelle is a sculptor of power,



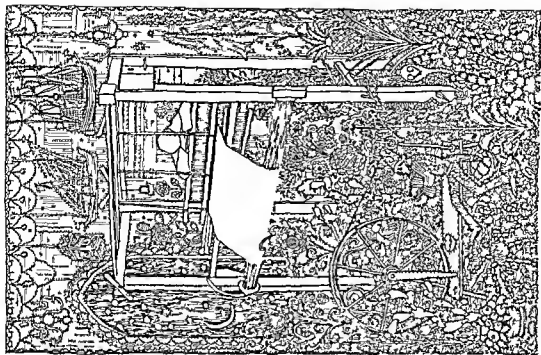
"HELD UP"

FINE DRAWING BY ERNST AUFSEESSER



A VEGITIAN ROOM

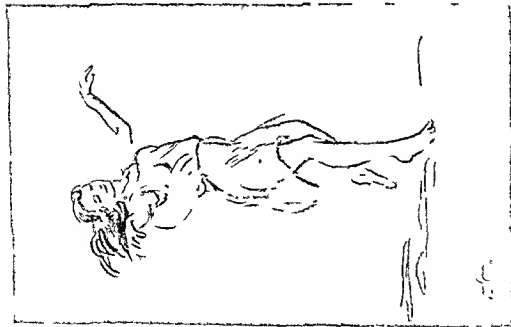
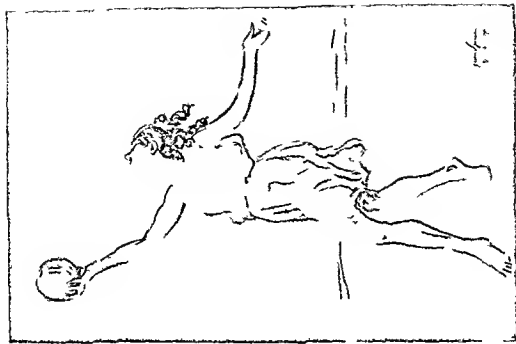
FROM THE ALBUM BY JOHN T. A. F. F. F. F.



THE WEAVING ROOM

FROM THE ALBUM BY JOHN T. A. F. F. F.

STUDIES OF DANCERS
BY J. GRANDJOUAN



{ Friedmann and Weber's Salon Berlin }

of passion and originality and his thirty two works exhibited here are a revelation of his mastery. Nor less so in the next room are the paintings of M. Paul Albert Besnard. Here we have a real presentment of India, with her marvellous pictorial possibilities. All the warmth and colour of the East come before us most vividly presented in an art which we approach even more intimately in the seven frames filled with little pen and ink studies coloured sometimes with wash.

The British Pavilion shows a marked improvement on that of two years back. The impression from the first is satisfactory. In the entrance room a large canvas by Mr. Lavery (*The Inn on*) meets the eye at once with on the one side Mr. Charles Simms' *Island Festival* with its delicious flesh tints of the nudes. Mr. Talmage's *Self portrait* and Mr. Cecil Rees' charming *Secret of the Stream*. On the other Mr. J. J. Shannon's portrait of his daughter *Atty*. Elsewhere we find Mr. Anning Bell's *Mrs. Laura Knight (Daughter)* and, among the water-colours *The Gipsy girl Bathing*. Mr. Harrington Mann

Mr. Gerald Moira, Mr. G. F. Kelly and among the water-colour and tempera exhibits Clara and Hilda Montalba, Mr. Russell Flint, and Mr. Charles Sims. Sir Alfred East's painting here brings back to us the keen interest which this fine artist took in these exhibitions of Venice, as well as those of the Water-colour Society of Milan.

In the British Pavilion though there are two individual rooms, the effect of the whole is fresh, varied, interesting. In that of Germany on the other hand, under the same conditions the whole effect seems monotonous, though here too some admirable paintings are to be seen such as the brilliant *Leda* of Hugo Vogel in the first room, a masterpiece of *plein-air* treatment of the figure, the paintings of Kolbe, Ackermann, Max Schlichting and the portraits of Harry Schultz and Schuster Woldan, while among the sculpture a bronze figure of a little girl by Lewin Funcke is quite charming.

The Russian Pavilion has come into being this year having been opened by the Grand Duchess

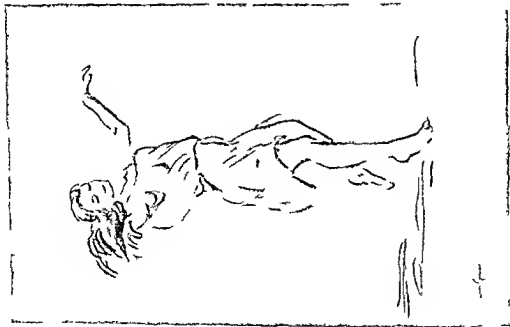
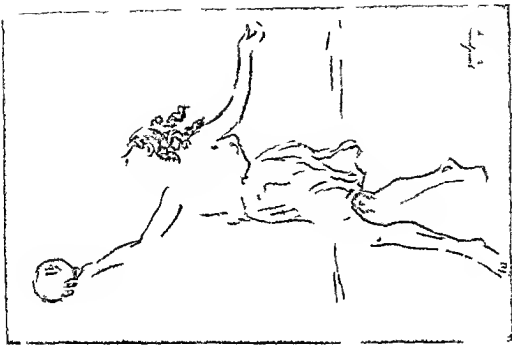


FÊTE AT TEULADA (SARDINIA)

(Venice International Art Exhibition)

BY GIL KIPP BIASI

STUDIES OF DANCERS
BY J GRANDJOUAN



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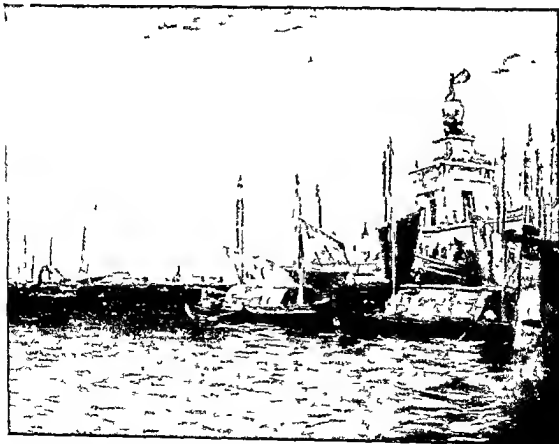
BY GIUSEPPE BIASI

Vladimir on the last day of April, and it is most appropriate that Kustodiev's admirable picture of this munificent patron of Russian modern art should occupy the centre of the large room. The Pavilion itself is attractive with its little balcony overlooking the lagoons. The long and terraced waters of Russia not without their own beauty find expression here in the snow scenes of Bialinski and Stalitz, and her peasant life in pictures by Butchkun, Kulikov, Fechin (a kind of Brangwyn in Russian art), Kolesnikov and Sandberg. Figure subjects of interest are *The Green Dress* of Nicolai Kuznetsov, the *Salome* decoratively conceived by Suremantz, and the wonderful study of an *Allegory* by Kustodiev, which comes from the Museum of Fine Arts at St. Petersburg.

Briefly glancing at the Pavilion of Hungary with the paintings strong in key of Csok and Ferenczy and that of Belgium where Van Rysselberghe, with his luminous nudes fills all one side of the large room with the weird art of James Ensor to face him and where also there is some excellent sculp-

ture by Victor Rousseau and Wouters and an interesting series of medals by Armand Bonnetain we come to the Italians and other nations whose contributions are shown in the great central building. Here in the cupola and central salon we have the decoration, light in key and brilliant in treatment, of Galleo Chini whose work in Siam where he was commissioned to decorate the throne room of the Royal Palace we shall find later in the room set apart for his work in Sala 25 and around this central hall are the sculptures monumental in their archaic severity of technique of Ivan Mestrovic, the Croatian sculptor.

In one of the rooms grouped around the central hall we find a most interesting exhibition of the art of Hermen Anglada. There are seventeen of his paintings all single figures all posed more or less conventionally all in rich costume and most of them Spanish in character. If we try to analyse the attraction we shall find it in the extraordinary charm of colour as distinctive a note here as in the art of Innocenti and as strangely attractive. The



THE DOGANA, VENICE

(Venice International Art Exhibition)

BY GUGLIELMO CIARDI



(1 n e l n r n a t n d 4 t E. k i b n)

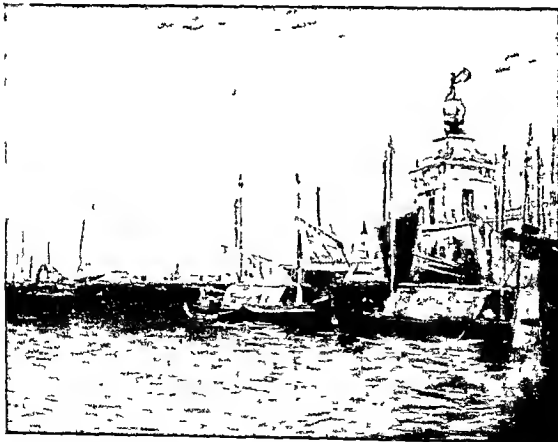
"THE WANDERER" BY
ANTONIO DISCOVOLO

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THE DOGANA, VENICE

(Ten of the total Art Exhibition)

BY GUGLIELMO CIARDI



(Venice International Art Exhibition)

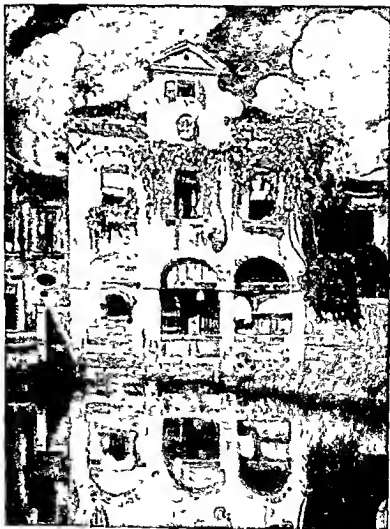
"THE WANDERER," BY
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next room contains Arturo Noci's clever portrait, a little crowded into the canvas, of the actress, *Ljda Borelli*, with a suggestion of Lavery's influence, and his delightful vision of Terracina, with purple distances and a strip of deep blue sea. Near by the Venetian, Zandomenighi who, like Boldini, has been for many years settled in Paris, occupies a room with his paintings which, though they may seem sometimes a little old fashioned, are always sound in technique. In an adjoining room a group of Spanish artists—Benedito, Chicharro, and the brilliant Sorolla—provide an interesting display, and a little further on we come to the richly decorative paintings of Frank Brangwyn.

female nude finely suggestive of form emergent from the marble), and Graziosi, who shows a clever crouching figure of a girl. In Sala 19 we encounter a group of interesting painters—Italo Brass, brilliant as ever in his *Fireworks* and *The Masks are Passing*. Onorato Carlandi (*A Summer Night on Monte Amiata*) Martini with his pastel *Portrait of the Marchesa Casati*, Ferruccio Scattola (*On the Lagoons*), and the sculptor D'Antino in his delightful little bronze of *Riri* and lastly, Hans Lerche's marvellous coloured glass and his portrait medallions of the present Pope and his predecessor, which are admirable and reveal him as a sculptor of very high merit.

I have mentioned Felice Casorati already with sympathy in my notice of these Venice exhibitions, and this year we find the young Veronese painter represented by three works of a distinctively symbolic character, of which *The Milky Way* is the most attractive in colour and treatment while near him are Maurice Denis and De Stefanis Guido Trentin, and other Veronese painters who seem to follow somewhat the lead of Casorati. Bezzani appears to great advantage this year in Sala 2 with nine landscapes which are full of poetry, and in the same room are Battaglia, Giacomo Grosso (in whose large canvas, *Le plaisir du Roy*, the nudes reflected in water are treated with admirable mastery), and a clever bronze *Girl Looking at Herself in the Water*, by Portanova. Near this work is Pietro Canonica's marble *Portrait of Princess Clotilde of Savoy*, and elsewhere the exhibition contains excellent examples of work by other Italian sculptors such as Bistolfi, Dazzi (a Pietà very Michelangesque in conception), Cataldi (a

One of the successes of this exhibition is the



ON THE BACCHIGLIONE

BY VITTORIO ZANETTI ZILLA
(Venice International Art Exhibition)



THE OPEN HARBOUR
BY PIETRO FRAGIACOMO

(len el raw a t e L h h o)

series of eighty one tempera paintings by Aristide Sartorio who, like Carlandi and like the late Henry Coleman is an enthusiast for the Campagna of Rome, and has devoted these last years to the revelation of its beauties which he gives us here.

All the life of the Campagna develops itself in these paintings. We see the sheep coming from the mountains, their muddy rest, their return to the fold, then the buffaloes dragging great blocks of travertine or roaming at large in the swamps, and—most beautiful of all—the moon rising over the waste of marshes. Next to this fascinating room we have one no less attractive, in which Lttore Tito, in a brilliant series of paintings—portraits, mythological subjects and scenes of modern Venetian life—reaffirms his position as *capo scuola* and leader of modern Venetian art. Among the portraits, that of his wife (*On the Beach*) is admirable, and the exuberant vitality of his art expresses itself among the country scenes in those in which his own children take part—*The Beach of Balleria* and *Banks of the Brenta*—as well as in the great canvas of the rebuilt Campanile (*25 April, 1912*) and such mythological scenes as *Centaur's and Nymphs* and *The Amazons*, in which he depicts wild girls with floating hair riding astride even wilder horses.

Lastly, we have the sculpture of Medardo Rosso the paintings, eight in number and as fine as ever, by Mancini, the beautiful colour schemes of Gabriele Chini taken entirely from his visit to Siam, the quaint fancy of Paolo Sili in his *Ancestors and the Audaces* where the pigmies seem to discuss the explorer's fate, the Venetian art of Zanetti Zilli, the Tuscan country life of Gioli, and the rich colouring of another Tuscan, Plinio Nomellini. Even, so I have not exhausted my list. Among the Venetians, Miti Zanetti (*Avocatura*) the Ciardi family—Guglielmo Giuseppe and Emma (*Airs and Graces*) Fragiaco Zozzo, among the north Italians Frattino, Falchetti (*Morning Eclogue*) Bosisi, Prevati, Leonardo Bazzaro, Emilio Gola, Borsari, and among the Romans, Lionne and

Innocenti are represented by excellent work, in sculpture is Mimi Antonetti Pogliani with her bronze, nude and charming rose tinted marble of a child.

The Venice Exhibition of this year has two points in its favour which it is far from easy to combine. It is original in that it strikes at new paths in art and opens new vistas, and it is at the same time marvellously inclusive—as may be seen from the pretty extensive list that I have here given of all the best progressive elements in modern Italian art.

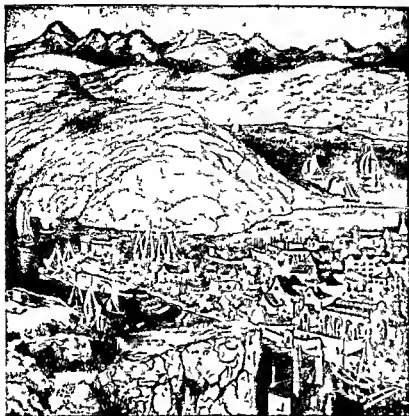
SELWYN BRINTON

VENNA—A recent exhibition at the rooms of the Society of Women Artists of Austria (*Verenigung bildender Künstlerinnen Oesterreichs*) showed that the members are very earnest in their endeavours to uphold the prestige of the Society. The exhibition comprised one hundred and forty items, and those which belonged to applied art gave another proof were one needed of the undoubted talent and inborn feeling for decoration possessed by these young Austrian women. The chief exhibitors of work of this kind were Johanna Meier Michel who in a comparatively short space of time has gained a foremost place in her own special line of art—small bronzes and ceramic figures, Helma Johanna and Rosa Fuchs, who are both engaged in the production of interesting ceramic work. Sophie Naske Sandor, whose speciality is jewellery and



OLD VIENNESE COURTYARD

COLOURED DRAWING BY ELLA ROTH
(*Verenigung bildender Künstlerinnen Oesterreichs Vienna*)



"SEALORT"

TEMPERA PAINTING BY MINKA PODHAJSKA
(*Vereinigung bildender Künstlerinnen Österreichs*)

enamelling, and who has not only served her apprenticeship in these crafts but has worked as a journeywoman in France, Germany, Sweden, Holland, and other countries and Ella Briggs Baumfeld, who practises as an architect, she showed a boudoir which though somewhat glaring in its colour scheme was yet well designed, well arranged, and pleasing in its details

The pictures and drawings formed a varied display, and one was glad for once to see but few portraits, the most notable of these being Rosa Frankfurt's study of a man's head remarkable for its characterisation, Baroness Helene Krausz's portrait of an old man, excellent alike in handling and interpretation, and Luise Fraenkel Halm, who showed a portrait of a little girl with a background of gay flowers. Minka Podhajska whose beautiful toys will be remembered by many readers of *THE STUDIO*, is also a painter of fine feeling, as witness her *Seaport*, here reproduced. Frau Harlfinger Zakucka, also of note as a creator of toys, likewise showed some very interesting landscapes handled in an individual manner. Other artists whose work calls for mention are E. Leuze Hirschfeld, whose

Mother and Child is an expressive rendering of maternal devotion, Ella Rothe, who in her coloured drawing *Alt Wiener Hof*—one of three exhibited by her—has chosen as her theme one of those old world corners of Vienna which are rapidly vanishing. Olga Brand Krieghammer, who has a penchant for bright hued flowers, Angela Adler, Hedwig Neumann Pishung, Johanna Freund, Lila Gruner, Grete Wieden Veit and other painters, while among the exhibitors of etchings, drawings, and lithographs reference should be made to Marie Ressel, Elizabeth Laske, Marianne Frimberger, Mariska Augustin, Berta Czegha, Marianne Hitschmann Steinberger, and Magda von Lerch.

A. S. L.

REVIEWS AND NOTICES

The Art of the Great Masters. FREDERICK LEE, (London: Sampson Low, Marston and Co. Ltd.) £2 12s 6d.—This essay is written on the art of the great masters as exemplified by drawings in the collection of Emile Wauters. The book contains a very large number of reproductions made with exceptional delicacy, and it is the greatest names the world has known that are represented. Whilst everything is written round the drawings, the history of Italian and Flemish art is developed in the text in such an interesting manner that the book becomes of the utmost value to a reader entering upon the study of the old masters. In his introduction the author has something to say which reflects the considered opinion of many critics to-day in regard to the future of art. He points out that we are now face to face with a situation similar to that which confronted Ingres when, revolting against the art to which his fellow artists were resigned, he discovered nature—which remains the inexhaustible source of beauty—through the masters of the Renaissance, Masaccio and Raphael. He felt the necessity, says the author, using Ingres



MOTHER AND CHILD

BY E. LEUZE HIRSCHFELD

(Vereignet als Bild der Kunstlerinnen Oesterreichs)

own phrase of striking the hydra to the ground. The hydra was all those deformities in paint which had appeared at the Salons since 1822. The severe description which Ingres introduced his return to nature, the integrity of his drawing had on all those who came afterwards a mighty and secret influence.

A Short Critical History of Architecture By H. HEATHCOTE STATHAM, F.R.I.B.A. (London: B. T. Batsford) 10s net.—The special object of this manual is to quote the author's own words, to give a concise history of the development of architectural forms and styles in such a manner as to render it not a mere statement of facts in chronological order, but a critical commentary on the merits and weaknesses of the various styles and buildings described and illustrated thus inviting the reader to consider what are the influences and what the treatment of design which go to produce good or bad architecture. Thus instead of dealing with the subject in the manner commonly adopted, by cutting up architecture into chapters of national styles the author throughout directs attention to

general and vital characteristics and the factors which have given rise to them dwelling at considerable length on those periods during which an architectural style is as it were in the making for as he rightly observes 'every building that ever existed of which the design is of architectural importance owes its form and its details more or less to something less complete that has preceded it.' As the result of this method of treatment we have a history of architectural development from Ancient Egypt onwards which the reader whether professional or layman can follow with real interest and understanding and even the headlines are so framed from one page to another as to convey the path of the discourse. The author writes in an easy fluent style which is rare in treatises of this kind, and while we are left in no doubt as to his wide range of knowledge his exposition is commendably free from that display of technical erudition which so often deters those who are not professionally interested from pursuing the study of architecture. An important feature of this history is the extensive series of illustrations—over six hundred in number—which throughout are *en rapport* with the text and well printed.

Étude sur les Lettres à figures éditées en France de 1601 à 1660 Par Mlle JEANNE DUFOUR, Docteur es lettres (Paris: Librairie Honoré Champion).—This scholarly work deals with book illustration in France during the first sixty years of the seventeenth century, a period of great interest in the history of etching and engraving. Throughout the sixteenth century the wood block had held full sway in the realms of book illustration, but with the seventeenth century came the decline of wood engraving and it soon became quite *démodé*, while the copperplate became increasingly popular. The author makes a plea for the illustrations of this period and though they have been reproached for possessing neither the naive charm of the wood prints of the sixteenth century nor the grace of the vignettes of the eighteenth it would be surprising to find them devoid of interest at a period when books were being eagerly sought for in France, when great libraries and print collections were being formed and French books were the manuals of politeness for all Europe. After an account of the laws governing the publication of illustrated books and the rigorous

ensorship to which all such were subjected in the seventeenth century, Mlle Duportal proceeds to a discussion of methods and of the work, both religious and secular, of the artists who flourished at this period, in particular the draughtsmen Daniel Rabel, Claude Vignon, and the engravers Thomas de Leu, Leonard Gaultier, Michel Lasne, Claude Mellan, Abraham Bosse, Gregoire Huret, Stefano Della Bella, François Chauveau and Robert Nanteuil. The letterpress is illustrated by forty-five fine reproductions in facsimile of the original engravings (among them a superb work *Constantinople*, engraved by Nicolas Cochin after G. de la Chapelle from the latter's *Portraits des Dames de la Porte* published in Paris in 1648), and the volume is supplied with appendices giving a list of the principal draughtsmen and engravers, the chief publishers of the period, a bibliography and index. The work bears evidence of profound research and a wide knowledge of the subject.

Geschichte der Gartenkunst. Von MARIE LUISE GÖTHEIN (Jena Eugen Diederichs) 2 vols., stitched, 40 marks cloth, 48 marks.—In these two volumes containing between them not far short of a thousand pages, the author has courageously essayed to trace the history of the art of gardening from the earliest times of which any definite records are available down to the days in which we live. A task of this magnitude demanded infinite patience and perseverance for its satisfactory performance, and the successive chapters make it abundantly clear that the author is well endowed with these virtues. The numbered notes appended to each volume, giving the sources from which the statements in the text are derived, furnish indeed ample evidence of the extraordinary range of her researches, and the care she has bestowed on the preparation of the book entitles her to the grateful acknowledgment of all students of this fascinating subject. Her work, however, reviewing as it does the development and progress of gardening among all the civilised races, ancient and modern, beginning with the Ancient Egyptians and ending with the author's compatriots of to-day, has a greater significance which cannot fail to be appreciated by all who study the evolution of art in its widest sense for the truth that emerges from this historical survey is that gardening is in its highest development a fine art. In its incipient stages amongst savages and semi-civilised races—with which, however, the author does not deal in this work—the economic or utilitarian motive is almost exclusively operative, if not wholly so, but with advancing civilisation we see the æsthetic factor gradually coming into play

until at length it assumes the chief rôle, or perhaps it would be more correct to say that the æsthetic objective becomes differentiated from the economic. As implied by the title of the work, *A History of Garden Art*, it is of course with the æsthetic side of gardening that the author is mainly concerned. Besides an extensive knowledge of the historical aspects of the subject she displays an intimate acquaintance with developments which have taken place in recent times, in particular she seems to have made a special study of garden design in England at various periods. The letterpress is accompanied by a multitude of interesting illustrations gathered from a great variety of sources.

Les Décorateurs. Par ACHILLE SEGARD (Paris Librairie Ollendorff) 5 francs.—This volume would appear to be the first of a series in which M. Achille Segard proposes to treat of modern art, by grouping together artists who have some community of aim. In the present volume the author deals with the work of Besnard, La Touche, Jules Cheret and Paul Baudouin, drawing a comparison between their respective talents and discussing the position they take among artists of the present day. The volume contains numerous reproductions in monochrome of works by these four decorators.

The Hermits and Anchorites of England. By RUTHA MARY CLAY (London Methuen and Co.) 7s. 6d. net.—We have often spoken in laudatory terms of the admirable series of "Antiquary" books, and we find this additional volume in every way worthy of its predecessors. The author, whose work in the same series upon the Medieval Hospitals of England was reviewed in these pages some time ago, gives in this volume the same evidence of painstaking research and thoroughness as the completion of this interesting history.

In connection with the recent publication from the offices of this magazine of the "Landscapes of Corot," we are asked by the author, Mr Croal Thomson, to allow him to modify his statement in the text respecting *The Bent Tree* by Corot, in the Melbourne Gallery. Mr Bernard Hall, the Director of the Gallery, wishes it to be known that in his mind there was never any official misunderstanding about the reception of this beautiful picture, and that it is now, and always has been, held in the highest honour. When the picture arrived in Australia several letters questioning its artistic and money value appeared in the Press, and it was the publication of these letters that prompted Mr Thomson to write of the hesitancy with which this masterpiece was at first received.

THE LAY FIGURE ON THE MANAGEMENT OF COLOUR IN DOMESTIC DECORATION

"It always seems to me curious that there should be so many people who are almost insensitive to colour," said the Art Critic. "I should have thought that the colour sense would have been a sort of instinctive faculty possessed by the whole of humanity."

"So I believe it is," returned the Man with the Red Tie. "The people who are deficient in it are the rare exceptions. Real insensitiveness to colour is, like a physical deformity, an accidental departure from the standard type."

"Yes, I think you are right," agreed the Critic. "But at that rate the apparent insensitiveness, which is so common, comes from want of proper training, the education of the colour sense is evidently neglected."

"That is it," cried the Decorator. "You have got hold of the right idea straight away. The education of the colour sense is shamefully neglected and in that matter most people are hopelessly illiterate."

"And the most illiterate of all are the decorators," laughed the Man with the Red Tie, "if you want to see colour insensitiveness in its most pronounced form, look at the performances of the average painter and decorator."

"The man who keeps a shop!" protested the Decorator. "Please do not dignify him with a title to which he has no right. He is the worst obstacle to the progress of true decoration. He exercises the most pernicious influence of all upon the popular taste."

"Yet he meets the popular demand," suggested the Critic, "and his taste satisfies that of his clients."

"Only because his clients have never been taught to appreciate the difference between what he gives them and what they would have if they knew what to ask for," replied the Decorator. "If they were educated, the man in the shop would have to educate himself too or lose his trade. If they acquired the faculty of discrimination he would have to bring himself up to their standard or make way for men more capable of doing what he is asked to do."

"What is he asked to do?" inquired the Man with the Red Tie.

"Why, I take it, he is asked to provide people of reasonable refinement with surroundings which will satisfy whatever æsthetic sense they may

happen to possess," answered the Decorator. "Therefore if he fails to reach a proper standard, he imposes his bad taste upon the people who have the inclination for better things but who do not know enough to correct him, and as a result he drags his clients down to his level, against their will, and keeps them there with all their latent possibilities of improvement hopelessly checked."

"And, worst of all, he prevents them from ever realising what colour means in domestic decoration," said the Critic.

"Certainly, because he has no notion how colour should be used," declared the Decorator. "His only idea of using colour is to make it what he calls lively, he likes to have plenty of it and to get as many misfitting tints into one small room as he can find spaces for. If you talk to him about harmony he assures you that his clients prefer contrasts and variety—because he does himself—and, poor things, he sees that they get them."

"Ah. There you have it," broke in the Critic. "That is what I mean by insensitiveness. The average person has so dull a colour sense that it will only respond to the most violent stimulus. It must be excited by shrieking contrasts and by discordant juxtapositions. Balanced harmonies and subtle arrangements seem to him monotonous because he lacks the refinement of feeling that comes only with education."

"Well, if he likes a lot of colour why should he not have it?" laughed the Man with the Red Tie.

"Because in domestic decoration colour is after all only one item in a general effect," returned the Critic. "By the colour scheme of your room you provide the background for yourself and the setting in which you live your life, and it is only as a background and a setting that you should be conscious of it. If it shrieks for attention, if it forces you to notice it whether you want to or not, it is out of its right place, it has ceased to be a background and has become an assertive interference with your daily existence. Rightly used it is a joy to you, a restful and a helpful influence, wrongly applied it is a perpetual source of irritation and dangerous in its effect upon your taste."

"Yet your colour scheme can be gay and brilliant without becoming obtrusive," said the Decorator.

"Of course it can," agreed the Critic. "When the proportions of your harmony are right, the actual colours used can be as bright as you please, there will be no wrong effect if they are properly related."

THE PAINTINGS OF F C FRIESEKE BY E A TAYLOR

To some artists the garland that awaits their mature attainment is given ere they scarce have climbed the ladder of fame while others seem to labour unrecognised in silent bypaths until their garland becomes a wreath. To those who have followed carefully or even intermittently the various paintings from the brush of F C Frieseke it must have been always evident that he was an artist who could not long lose himself behind the popular cloak of others while the leaves which fame has twined for him have not been idly bestowed on one who has only won through the battle on the outside skirts. Whether one likes his work or not or finds in it influential traces of the most revered painters of the time it must also be apparent that his own personality quite supersedes that of his masters.

It is not far to look back to 1898 that being about the time of Frieseke's arrival in Paris from America and the year of his student days under Benjamin Constant and Jean Paul Laurens. Despite the reputed excellence of both these artists there were few students in Paris at that date who failed to come under the prevalent magnetic influence of Whistler, and it is to him that one

faintly returns in thought when viewing Frieseke's early paintings. Frieseke, however, soon found that it was not in that flood of enterprise that his untried barque would fairly sail to the land of self discovery. Young thoughtful and energetic, it was not long before he turned to the more turbulent sea which was bearing along Monet and Manet, finding that on it lay the way to a more desirable haven whose light with its myriad vibrations attracted him and it is the rendering and capturing of its elusive playfulness which claims his most vital interest to-day.

In all his later work it is clearly evident that Frieseke had foreseen if indeed he had not overcome the danger attending the pursuit of a purpose so singularly attractive in the end—a danger most noticeable in the work of many remarkable artists which satisfies only by the masterly technical accomplishment displayed therein, but which sooner or later fails from lack of compositional form and symbolical significance. This deceptive rock Frieseke has so far kept clear of and it is not one on which he is likely to be wrecked now his own training and essays in mural decoration portraiture and subtle landscapes having given him timely warning of its lurking danger.

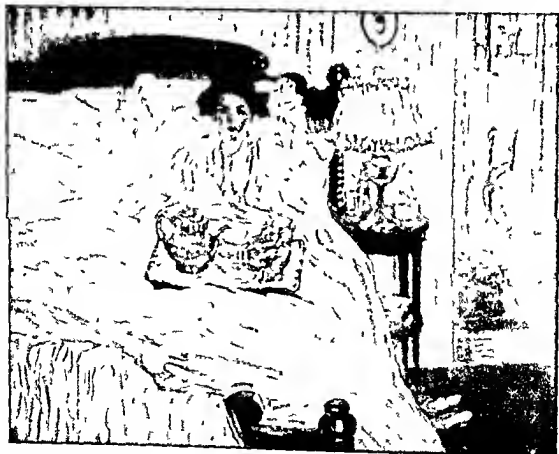
Frieseke is still a young man and by no means



The Paintings of F. C. Frieseke

resting in a landlocked lake, nor is he foolishly sensitive to discordant opinion, or jealously envious of the many others who trim their sails to his pattern. He is not a charlatan, and no artist is more keenly alive to admit and remedy his own faults and failures in his own way. He is intensely interested in the subtleties and play of light on open air subjects, and its charming elusiveness on the nude figure in sunshine and shadow is an endless source of joy and inspiration to him. Beauty of feature is characterlessly standardised, has few painting attractions for him from that purely gracious standpoint, but, should light and subject form together a fortunate combination, the result he attains is more magnanimously appreciated by the exhibition reviewers. It has not been uncommon for me to hear many of his critics denying him the faculty of appreciating a beautiful face or a beautiful figure as popularly regarded, and asserting that his work, though evincing excellent artistic qualities, shows no natural poetical outlook. That there is an affinity between poetry and art has long been

established. But that its degree of unity is greater than has been realised is only known to those who have spoken to and walked with the phantom shapes of the one and searchingly practised the delineation of the more visual and realistic forms of the other. I do not remember who it was that said, "Beauty is only in the eye of the beholder," but as beauty has really nothing to do with art the phrase may still be superficially suggestive though more intrinsically true if sought in the mind of the secker. Were it not so our arts would long ago have ceased to allure and the "tubes" lain twisted and dried. Therefore, however, few artists who at the outset of their career have not attempted to render in paint that which only belongs to language, but who by a well-tabulated formula have gained an enviable reputation as artists, though they have added nothing to art and have unwittingly shown a way to artists more commercially inclined who wander in sentimental streams and produce the lids of the chocolate box and help to disfigure the paintings of our ancient homes with soap and whisky calenders.





"LES PERROQUETS"
BY F. C. FRIESEKE

The Paintings of F C Frieseke

The greatest difficulties that beset an artist lie in the paths in which he would discover himself. Elusive fame will tempt him with the easy fitting dress of others and fortune offer him a cloak opaque sentiment will lure him to gain glory by the paitry and sacrifice the sad by which his path through life will seem to be made a glittering way. It is all very easy too any one can be taught to draw—wily advertisers have found that out—and any one can be taught to paint so that in a few months their work will pass a sheepishly trained jury and perhaps thereafter shamelessly adorn the walls of a gallery maintained at the expense of ratepayers. Despite, however, the American and European honours which have fallen to the lot of F C Frieseke, no one can justly claim that they were undeserved or discredibly attained.

In his rapturous eagerness to portray light there is another danger besides the one of singular appeal and technical attainment—the danger of realism encroaching on the functions of the camera or the commonplace which is oft times only discoverable in the completed work. This may be most excellent in poetry which tunes it to music by words and utterances from which the mind can conjure for itself a separate ideal or charm of memories and association. Singularly set however in colour and line no matter how fair they may be, the result will retain no lastingly living qualities like technical finish which lacks the spiritual element. It remains dead despite any semblance of colour vibration it may possess. This is, perhaps why certain illustrated books fail to charm through the over conscientiousness of the illustrator. Nature subjects delineated in such a way though vastly interesting to the painter are after all but essays and exercises a truth which many fail to realise, and no matter how well done, no frame will make them complete or transform them into works of art. It is at this point that art and nature

must cross swords, and the artist be alert to many suggestions rather than be simply satisfied to lie down believing that by correctly copying he has mastered subject and substance—a lot that haplessly befalls the many and satisfies the crowd until the artist blames the crowd for its salient enthusiasm which will never be sought else until he gives them something to discover something of himself. It is indeed no easy task no mere drawing, no mere painting or faultless execution will suffice, and not until the brain controls the palette and the thought unravels the tangle so that the mind may follow and the hand obey will nature bow to the artist's superiority.

As a master who has overcome these snares and difficulties Frieseke excels. He has carefully gauged what will and what will not symbolise his gathered intentions and has acquired a mastery which is only gained by personal experience the experience of others being of little importance except to warn the unwary. In the hands of the less competent the danger would lie in the unsifted know-



CORAL BARRINGS™

BY FREDERICK C. FRIESEKE

ledge producing a fatal set of receipts by which any further development or progress is retarded.

In regarding the accompanying illustrations it will be noted that, with the exception of *L'Heure du Thé* and *Au bord de la Mer*, the subjects are of interiors. One important reason for this being that Frieseke's open air work lends itself less successfully to reproduction in black and white. Nevertheless the two examples of outdoor work by which he is represented give an excellent idea of recent paintings which worthily reveal his compositional interest and technical achievement. *L'Heure du Thé* is at present on exhibition at the Anglo-American Exposition in London, and his *Au bord de la Mer* painted in the brilliant sunshine of Corsica during the month of February 1913 was one of his fascinating exhibits in the Salon of the Société Nationale of that year. Turning to the other works illustrated, his *La Conscience* is a unique example which clearly exhibits in a charming composition the dexterity with which the artist wielded his brush in the earlier days of his enthusiasm. The whole picture, by reason of the mahogany coloured bed and red carpet being in a warmer scheme than that which attracts him to dry and arrests the admiring attention of others.

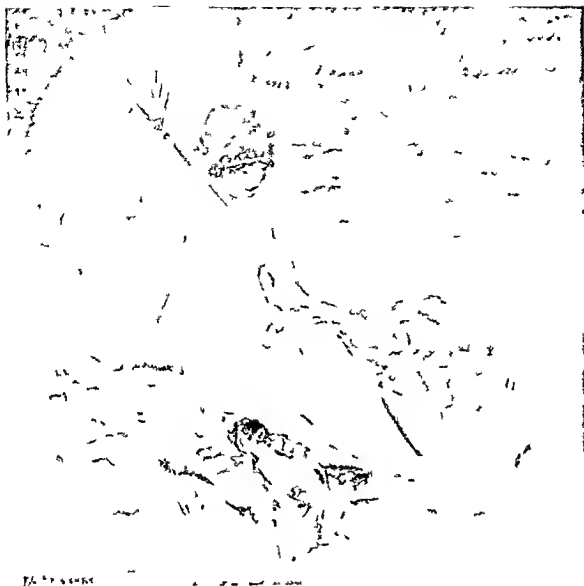
In *Les Perroquets*, in spite of its brilliance of colour and personal fancifulness of arrangement a more staid and thoughtful method of painting is evident. While *Jeanne*, *La Poudreuse*, and *Coras* all belong to his more recent period. The accompanying delicately coloured plate of *A Girl Sewing* is from his latest interior subject, painted in June of this year before going off to the country in response to its call of yellow sunshine and violet shadows. It will be seen from this coloured reproduction that the cold tones of variable blue and the still colder ones of violet to which he is so partial in no way aggressively assert their oft-times defective quality in the

picture as a whole, nor does his introduction of complementary orange reds and greens give an unduly grey effect, depriving them of their aid to maintain the light and subtleties which he had sought and has achieved.

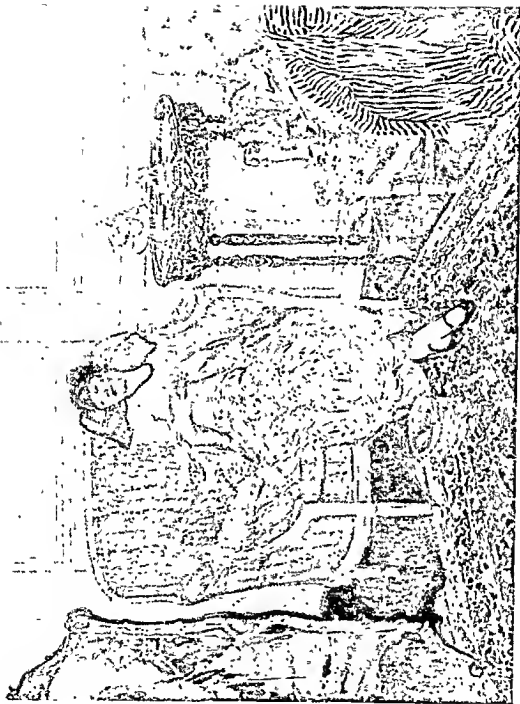
Though he is an occasional contributor to the International Society's exhibitions in London Frieseke's work is less known in England than in America or in France, where as an honored member of the American Art Association in Paris and of the Société Nationale his annual exhibits are looked forward to with no little interest by his fellow artists and others. He is represented in the Musée du Luxembourg and many other galleries and he gained the Fémale Hall Medal of the Pennsylvania Academy of the Fine Arts, Philadelphia, in 1913. For some years the little village of Giverny made famous and visited by many well known French artists, has been the scene of the premier summer painting ground. It is not long since he left him some few months ago he was in Giverny to where he should go and what he would do if the exhibition of the work of prominent American artists in Paris which was to have been held in the Georges Petit Galleries this month.



LA POUDEUSE



AU BORD DE LA MER
BY F. C. IRILSEKE





JEANNE

(S e p r e d a r t i l e)

BY FREDERICK C. FRIESEBAZ

WHAT IS A GARDEN? BY THOMAS H. MAWSON HON. A.R.B.A.

WHATEVER be our work in life, in whatever sphere our vocation lies we shall never achieve success if for a moment we lose sight of first principles. This is more especially so if we are engaged on work which ministers directly to the pleasure and even the luxury of others for then there is the added danger of extravagance resulting from our very desire to please and gratify the senses. The only corrective or preventive of such a state of things is constantly to get back to fundamentals and never for a moment to lose sight of the root principles which should guide all our efforts.

It is for this reason that I have chosen for the title of this article the question 'What is a Garden?' Of course there immediately comes up to the mind that brilliant passage with which Dean Hole opens his remarkable book on gardens in

which he gives the opinions of various classes of persons on this very subject but while the learned Dean displays a wonderful knowledge of human nature and has shown how a garden can be viewed by different people from very diverse standpoints he has not attempted in any way to give that of the man whose whole life is devoted to the planning of parks, gardens and open spaces.

It is from this standpoint that I wish to look at this article, not so much with a view to justifying my own existence as a planner of gardens but rather in order to win the intelligent sympathy of others for the aims and ideals of the modern garden maker.

One of the most prominent ways in which a garden may be viewed is as a setting for the house which it surrounds and which it is to beautify.

Art and nature rudely thrust into juxtaposition with neither apology to Nature for the intrusion on her domain nor, on the other hand, any softening off of Nature's rugged picturesqueness to bring it into keeping with the polished products of art, sensitive as it must be to the smallest incongruities, can never be aesthetically right and can never satisfy the artistic mind. If we may so express it, we use the garden to vignette the house on to the landscape, beginning near the former with parterres as formal and architectural as it is itself and gradually proceeding by easy stages to pleasures which are nearly as rugged as untamed Nature and which owe all their beauty to the fact that here her handiwork is encouraged. The accompanying illustrations will show what I mean more clearly than any amount of description. One is a view from the garden entrance to the house at Hearsney Court near Dover, and it is particularly interesting as it shows a garden the architectural adjuncts of which are in that most intractable of all materials brick, thus giving added weight to what I

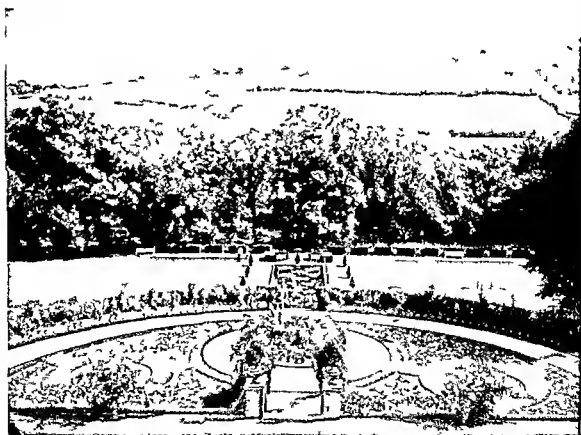
What is a Garden?

am saying, as in this case it was necessary to vignette a brick house on to the landscape which is seen in the distance. That this was done with a considerable measure of success will be evident from the illustration even though it is from a photograph taken almost immediately after the garden had been planted and before there had been any time to obtain proper foliage effects. How the hard lines of the brick walls were ultimately softened is shown in the illustration on p. 270 which is reproduced from my book, *The Art and Craft of Garden Making*. Much is due of course to the careful preservation and the incorporation into the scheme of the large trees which existed on the site when I was called in to create the gardens and thus we have one form of happy co-operation helping another that is the blend of the old with the new helping the blend of Art and Nature.

In this first illustration we have before us the whole process for close to us is a terrace purely formal in treatment, and as the distance from the house increases, this formality is gradually merged into the natural scenery so that the whole forms effec-

tively a logically expressed architectural and artistic composition.

In two of the other illustrations (p. 271) we have a very different case indeed. Here we have a garden as wild and as like Nature as anything could possibly be. The photographs were taken at Underley Hall and provide a splendid example of a form of gardening which has always appealed with particular force to the Englishman in his great love and reverence for Nature. He feels that he is working hand in hand with the great force of which he is such an ardent devotee and is helping her to express herself to the utmost. As we have already hinted there is room in almost every domain for gardens of both kinds, the purely architectural and the purely natural and between these two there is every variety of gradation and infinite possibility of expression which should preclude the slightest tendency to repetition or sameness in the treatment of different sites. And so we see that, in dealing with a first practical necessity of garden making we come to realise very largely the motif which should underlie all good garden design.



ARIENS AT KEARSNEY COURT DOVER

DESIGNED BY THOMAS H. MASON HON. A.R.B.A.

What is a Garden?

The second answer we would give to this question, "What is a garden?" is that it is, in its way, a portion of the dwelling house. When we consider what a large part the English garden plays in organised recreation in the form of games and also in social life through garden parties, fetes and the like, and also as a retreat for the enjoyment of quiet leisure in undisturbed privacy, we come to see that it fulfils much the same purpose as the entertaining and living rooms of the mansion in its more prominent parts, while its private and secluded portions take the place out of doors of the boudoir and the library. From this it is evident that in the planning of our garden we must not only have the open extended view and the broad stretch of unbroken green, but we must also provide the secluded portion, the outdoor apartment as the writer has so often called it, which is found in its perfection in the old English garden enclosed by yew hedges and set about with seats for rest, and adorned with brightly hued flowers to give a suggestion of decorative furnishing and of suitable points with choice statuary or garden ornaments. While I am opposed to the cutting up of small areas of ground into little pokey gardens of various periods so that, in the effort to do everything at once we lose all sense of breadth and proportion and accomplish nothing, still on the other hand, I feel that it is equally wrong to level all fences and clear away all obstructions and treat the ground round the house as a large open plateau in one style, every part visible from every other and with no sense of shelter or comfort, and none of that variety which can only be obtained by a change in style to suit various aspects and portions of the work. My sympathy goes out to the writer who treating of this very subject, says:

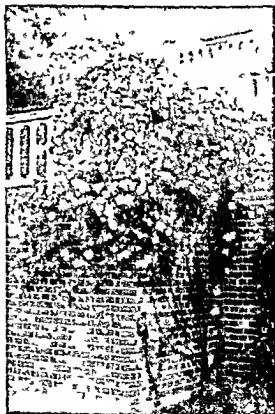
'One of the most beautiful gardens I ever knew depended almost entirely on the arrangement of its lawns and shrubberies. It had certainly been most carefully and adroitly planned, and it had every advantage in the soft climate of the west of England. The various lawns were divided by thick shrubberies, so that you wandered on from one to the other and always came on something new. In front of these shrubberies was a large margin of flower border, gay with the most effective plants and annuals. At the corner of the lawn a standard *Magnolia grandiflora* of great size held up its chalice blossoms at another a tulip tree was laden with hundreds of yellow flowers. Here a magnificent *Salisbuna* mocked the foliage of the maiden hair, and here an old cedar swept the grass with its large pendent branches. But the main

breadth of each lawn was never destroyed, and past them you might see the reaches of a river, now in one aspect and now in another. Each view was different, and each was a fresh enjoyment and surprise.

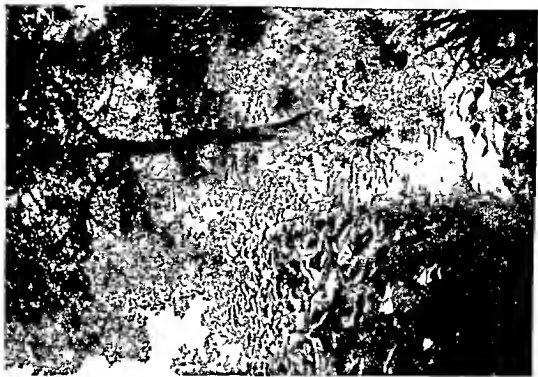
'A few years ago I revisited the place, the improver had been at work, and had been good enough to 'open up the view. Shrubberies had disappeared and lawns had been thrown together. The pretty peeps among the trees were gone, the long vistas had become open spaces, and you saw at a glance all that there was to be seen. Of course the herbaceous borders, which once contained numberless rare and interesting plants, had disappeared, and the lawn in front of the house was cut up into little beds of red pelargonium, yellow calceolarias, and the rest.'

We see then that on the practical side the garden performs two great functions, one architectural and the other domestic. I am afraid I may have fallen foul of some of my more artistic readers by considering these two practical points before the aesthetic.

* *The English Flower Garden* by Henry A. B. ...



PART OF TERRACE AT KEARSLEY COURT, DOVER
DESIGNED BY T. H. MANSION



A WILD GARDEN AND BOG
GARDEN AT UNDERLEY HALL



What is a Garden?

ones which come naturally uppermost to the mind when speaking on the subject of gardens and garden making. If so I would plead that in so doing I am merely following our great instructress in art, Nature herself who always does this. The great purpose of all her products is primarily a practical one and generally associated with the purpose of reproduction of the species and when we come to think of it there is no part of a flower, a tree or a shrub or any other of Nature's beautiful productions which is not designed solely for a practical purpose. It is not too much to say that its beauty proceeds from the efficient accomplishment of this practical purpose and I have always felt that if we are to design fine gardens which shall not only dazzle by their extent, variety or colour in the first instance but shall continue throughout many years to give lasting pleasure this pleasure must be based upon a solid foundation which can only be obtained by the satisfaction of practical needs in an æsthetic manner.

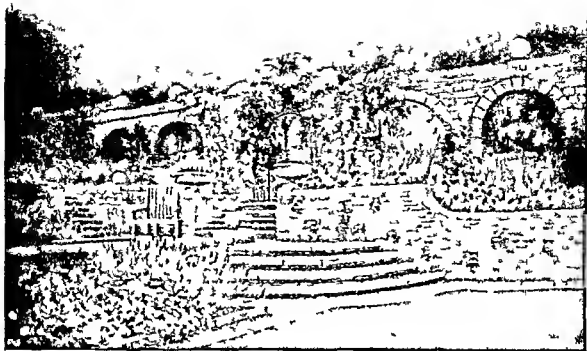
Turning now to the æsthetic side of our subject and asking the same question, 'What is a garden?' we have in the literature of this country alone and especially in its poetic literature sufficient answers many times to fill the volume of which this article is a part so that it will be only possible to take two of the more obvious of them for consideration.

The first and most obvious answer is that the garden is a place for the cultivation of beautiful flowers for their own sakes and not only for their own sakes but also for the creation of colour effects and blendings, harmonies and contrasts. All the rest is in a sense but the framework on which to build this feature. Our terrace walls are incomplete unless swarthy in rampant roses, our yew hedges lose half their purpose unless they form a background for the brilliant hues and huge masses of hardy perennials and paths and walks are meaningless unless they clearly and inevitably contribute to our enjoyment of the greenery and flowers. All other effects, whether architectural or scenic, are subsidiary to them.

Nevertheless, the scenic side of garden design very nearly equals in importance that we have been considering. There are some gardens and quite successful gardens too that owe nothing to their surroundings or to that blending of distant prospects with beautiful and many-hued foreground which is so much to be desired. Two of our illustrations (p. 273) show such a garden which was designed by me for a client in a manufacturing district where pleasant prospects without the garden were impossible and all the interest had to be concentrated on the home itself and a sense of scale and perspective obtained without any help from surrounding objects. In most instances, however, the garden would lose half its beauty if it were not treated so as to make the most of its surroundings. This is the case



THE GARDENS, LEVENS HALL, WESTMORLAND
(Reproduced by permission from *The Art and Craft of Garden Making*)



GARDENS AT PRESTON LANC
(W W GALLOWAY ESQ). DE
SIGNED BY THOMAS H MAWSON

What is a Garden?

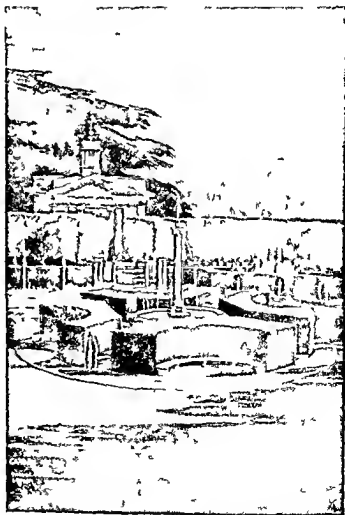
especially so where they are of an exceptionally interesting or picturesque nature, but even where they are of the tamest possible kind pleasing vistas may be produced by judicious planting so disposed as to make the very most of and frame into pictures those features such as cottages or the distant spire or to ver of a church while where the surroundings are undulating by such methods rolling expanses of country which may even appear monotonous when viewed in unlimited extent may be diversified and composed into pictures by the careful arrangement of the foreground It is however necessary in this class of work to be careful that a misguided zeal for artistic composition does not lead us into the little meannesses palpable tricks, and impossible extravagances which became such a part of the art of landscape gardening fifty to a hundred years ago as to bring the whole art into disrepute

These four main aspects of the purpose of a garden as a setting for the house as a sphere for recreation, as a place for the cultivation of beautiful flowers and lastly as providing material for artistic composition on a large scale, if considered in conjunction with practical requirements will point the way very clearly indeed to an understanding of almost the whole theory of garden design Practice is of course a more complex matter and here there is room for the application of a life-time of experience and of the study of precedents

Garden making is perhaps more than any other art (if we except domestic architecture) bound by practical considerations, and this is why I have laid so much stress on the creation of beauty which shall be inherent and not superimposed

We have only to imagine a concrete instance to see how true this is In the placing of the house on the site, the arrangement of the entrances, the route to be followed by the carriage drive connecting with the highway the widths and levels of the terraces and lawns for gardens, in the choice of sites for

the formation of gardens to accommodate plants of varying classes such as Alpines or bog plants, and in everything from start to finish, practical considerations will influence our design and it is only by acknowledging the close inter relationship of the practical and the aesthetic at every turn that we can hope for success When however, success does attend our efforts it will be of a lasting order and of that practical kind which harmonises with our daily life and assimilates and blends with human interests It is this sympathetic factor which gives a garden its greatest charm which infuses into the sunlight there a greater brilliancy and warmth which gives the flowers an added lustre and the distant prospects an infinity which leads the mind to higher things



GARDEN AT LEES COURT

DESIGNED BY T. H. MANSION

(Reproduced by permission from *The Art and Craft of Garden Making*)



ENCLOSED GARDEN AND LILY POOL
AT GATTON PARK SURREY (SIR
JEREMIAH COLMAN BART)

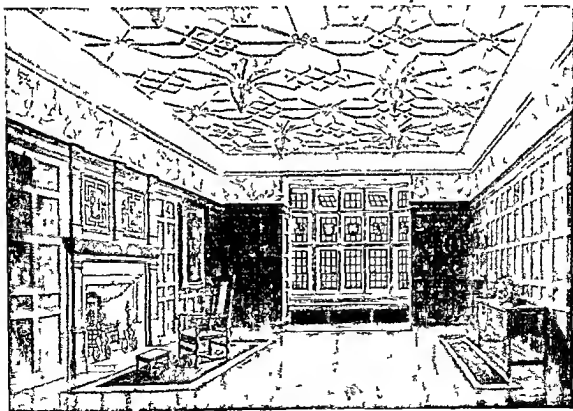
THE NATIONAL COMPETITION OF SCHOOLS OF ART, 1914

ALTHOUGH threatened with dissolution three or four years ago the National Art Competition still survives and will, it is to be hoped, continue to do so in spite of the ill advised efforts to abolish it. The fact that the Competition works have been shown for two successive seasons in the Victoria and Albert Museum may perhaps be regarded as a sign that the authorities at the Board of Education recognise the importance of the exhibition and do not intend to allow it to be banished again to the back yard to which it was so long relegated. The old North Court of the Victoria and Albert Museum in which the Competition works were shown in 1913 and again last month is admirably fitted for the proper display of these curiously varied collections of objects of art and industry drawn together from all parts of England and from a few districts in Scotland, Ireland, Wales, and New Zealand. The North Court affords ample space and the light, good last year, was improved for the recent exhibition by a re-arrangement of the blinds that screen a portion

of the glass roof. Even the stained glass, which is always difficult to show, could be seen perfectly last month by means of an ungenerously devised system of artificial illumination.

Assuming that a proper place of exhibition is now assured for the National Competition works the question of the date when they are shown should be considered by the authorities. The exhibition hitherto has always been held at the most inconvenient times, opening late in July and closing in September. By this arrangement, the supposed reasons for which were given in *THE STUDIO* last year, when describing the exhibition of 1913 the National Competition works are to be seen only when ninety nine per cent. of those interested in questions concerning the fine arts are absent from London.

In point of merit the exhibition that has just closed was as good as most of those of the past decade, but, like that of last year, it contained very little of uncommon excellence. In some of the recent competitions students have submitted admirable examples of pottery, tiles, enamels, and jewellery, but in the exhibition of last month there was nothing of outstanding merit in any of these



DESIGN FOR THE DECORATION OF A DRAWING ROOM BY HORACE C HARVEY (HACKNEY INSTITUTE)

The National Competition of Schools of Art, 1914

sections. There were numbers of creditable works among the examples of applied art but none of real distinction, and it seems unlikely that the general standard of the work shown in the competitions will be raised until the practical side is more fully developed. Until that is accomplished the teach-

almost equalled in the fine arts section, but here there was at least one work of distinction. This, a modelled figure of a kneeling girl by Francis Wiles, of the Metropolitan School of Art, Dublin, was one of the best things of its kind that have been shown at South Kensington and well deserved the award of a gold medal and the praise bestowed upon it by the sculptor judges, Mr W. R. Colton, A.R.A., Mr F. W. Pomeroy, A.R.A., and Mr F. Derwent Wood, A.R.A.

The work in stained wood was once more a feature in the National Art Competition and Miss Gwen White, of the Polytechnic, Marylebone, who won a gold medal last year, gained a similar award for a box and a triptych. The principal feature of the box was a circular picture in relief on the lid, of a girl in a beautiful dress of the eighteenth century looking with admiration at the



DESIGN FOR A WALL DECORATION IN TERRAZZA
BY EDITH A. HENDRY (LISWICH)

ing of the applied arts in our schools can never give really satisfactory results. Our methods, it is true, are better than they were a generation ago, but they still encourage a large amount of designing on paper which cannot be carried out or if carried out is incongruous with the material and with the constructive character of the object. The consistent combination of theory and practice is a prominent feature of such important institutions as the Central School of Arts and Crafts in London and the Glasgow School of Art, which do not take part in the National Competition, and on the Continent it has produced excellent results in the schools of Austria where the arts and crafts movement has been taken up with enthusiasm, although in England, where the movement originated, it seems to be to some extent moribund through lack of encouragement.

The general mediocrity of the applied art seen in the National Art Competition was



DRAWING FOR ILLUSTRATION BY BERNICE
A. S. SHAW (LEICESTER)

THE PIPER

Piping down the valleys wide,
Piping songs of pleasant gloom,
O'er a hillside saw a child,
And he longed to play with him.

Piper a song about a lark,
So I piped a lark's sweet song,
Piper piper, but wrong about
So I piped the song to him.

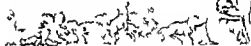
Deep thy pipe, thy happy pipe,
Sing thy songs of happy cheer,
So I sang the same to him,
While he sang in the joy to hear.

Piper sit, thou down and write,
In a book that all may read—
So he vanished from my sight,
And I plied him a hundred times.

And I made a wild, wild song,
And I taught the wren to sing,
And I wrote the happy songs
Every child can sing to him.

W. B. B.

BY WILLIAM BLAKE



DESIGN FOR BOOK ILLUSTRATION
AND DECORATION BY CAROLINE
HALL (SUNDERLAND)



FIG. 11

BY EDWARD E. S. LARKE (HS. VII. 11)

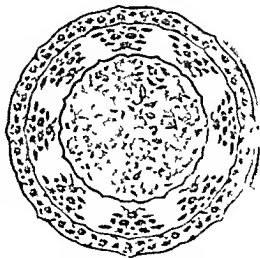
reflection of her face in a hand mirror, and warned
by her lover in the background —

*Sweet be not proud of those two eyes
Which starlike sparkle in the dusk*

The seventeenth century Indies and their admirers
on the inner sides of the doors of Miss White's
entablature recalled in their skilful grouping and
pleasant colour those painted by her last year on
the gold medal panel that was afterwards presented
to the Queen, together with a card table top by
Miss Hester M. Wagstaff, which also gained a gold
medal on that occasion. Miss Wagstaff showed at
the exhibition of last month an oblong mirror
frame with a panel on either side that illustrated
with dexterity and humour scenes from the drama
of Punch and Judy as played in the little travelling
theatres in the streets. One of the best of the
stained wood examples was the box adorned with
numerous tiny panels of flowers by Miss Louise
Benjamin, who also showed an interesting mirror
frame. A corner cupboard with a panel repre-
senting children in fairy land, by Miss Grace B.
Lodge, and a bowl by Miss Lucia B. Bergner,
were other good examples of stained wood that
gained high awards in the competition. Miss
Wagstaff, Miss Benjamin, Miss Lodge, and Miss
Bergner are, like Miss Gwen White, students at
the Polytechnic Institute. A chess board table top
in stained wood by Miss Eva Wilson of West Ham
Municipal Technical Institute had an ingeniously

designed border representing seaweed and swim-
ming fish.

Among the many boxes and caskets should be
mentioned one of carved boxwood with brass
mounts by Miss Ethel W. Watson, of Birmingham
(Margaret Street) another with decorations in
gesso of a figure of Justice with sword and scales
by Miss Marjorie L. Best, of the Polytechnic
Institute and a glove box in walnut, with cleverly



BY EVA WILSON, A.M.S. BY EVA WILSON,
STAMFORD TECHNICAL INSTITUTE

The National Competition of Schools of Art, 1914

treated panels in colour by Miss Isabel Airey, of Kendal School of Art.

Book illustration was well represented by a large variety of drawings and designs, both in colour and black and white. The examiners in noticing the designs by Miss Alma R. Elliott and Miss Bernice A. S. Shaw, of the Leicester School of Art, deplore the regrettable tendency towards the prevailing but morbid fashion. They referred apparently to the influence of Aubrey Beardsley, but nevertheless gave a silver medal to Miss Shaw whose design certainly betrayed this influence in marked manner. Miss Shaw's skill of hand should lead her to better things.



NO. 151. DESIGN FOR PANEL FOR A SCHOOL ENTRANCE

BY GEORGE R. HOFF (NOTTINGHAM)



LEATHER BOOK-COVER BY FLORENCE COVIL (ACTON AND CITY VIC POLYTECHNIC)

when she learns to see for herself instead of through the eyes of another and there is considerable promise in the delicate pencil drawing of Miss Elliott. Mr. Leonard Scurrall, the accomplished young Ipswich student who had gained many awards in previous competitions, showed among many clever things a vigorous pencil drawing of a rough track leading to a Chydron sandpit, and an etching of a tidal river tender in tone and full of suggestions of atmosphere. From the Ipswich school came also some capital studies in line of pine trees and their branches and cones—the kind of drawings that Ruskin encouraged his pupils to make—by Miss Constance D. Murray. Sincere feeling for nature characterised in etching of a cloudy, low-toned landscape by Mr. William H. Potter of Chelmsford School of Art, and other good illustrations were the bold strong drawing of a river and dyke with a church well placed on the farther bank, by Mr. Stanley Peck, of Hornsey School of Art, the



MODELLED DESIGN FOR PANEL FOR A SCHOOL ENTRANCE
BY GEORGE E. HOFF (NOTTINGHAM)

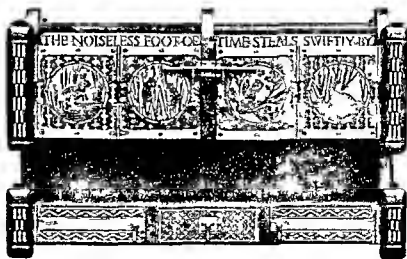
lithographs of street scenes and incidents by a Leicester student, Mr Robert S Austin, and the study of a Pierrot singing sketched in broad simple masses of black and white, by Mr Walter R. Carter, of Bristol (Kensington) School of Art. With these may be mentioned a clever design in red, blue and yellow for a calendar *Little Maidens*

of *Many Centuries* by Miss Caroline Hall, of Sunderland. The maidens, each of them representing a month were little girls attired in the costumes of twelve centuries the ninth to the twentieth inclusive. Two interesting book plates printed from wood blocks were shown by Mr William Liley, of Sunderland School of Art together with a circular colour print in red black and yellow.

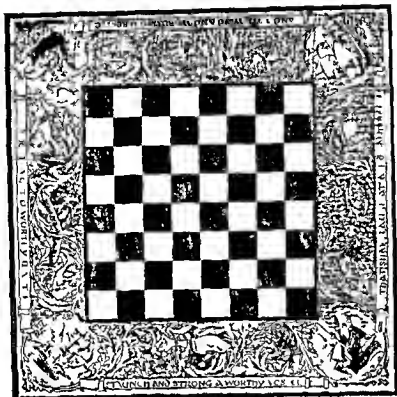
As already remarked the pottery designers did not distinguish themselves

at the recent exhibition of the National Art Competition and although the judges thought that the work submitted was about up to the average of the last few years it is significant that they considered nothing worthy of a higher award than a bronze medal. The judges point out a singular fact that should be noted by masters and students of schools of art where pottery is produced. Only one small modelled figure was submitted in this section although interesting figures in pottery or porcelain are being produced constantly by the craftsmen in most European countries. Among the best things in the pottery cases in the North Court were two sgraffito vases

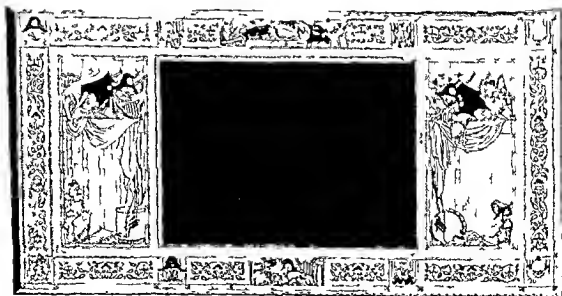
with figures in blue of elephants and camels by Mr Ivor H Cole, of Portsmouth School of Art a bowl with a blue floral design on a white ground by Miss Margery S. Stahlschmidt of Greenwich, and two lustre jugs by Mr Joseph P Thorley of Stoke on Trent (Hanley) and Mr Capey Reco, of Stoke-on Trent (Burslem). The examples of tiles exhibited were far below the



CABINET WALNUT INLAID WITH GESSO BRASS FITTINGS
BY ANNIE BURMAN (BIRMINGHAM MARGARET STREET)



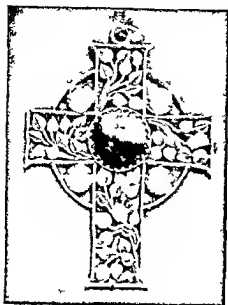
INLaid CHESSBOARD TABLE TOP IN STAINED WOOD
BY EVA DILSON (VEST HAM TECHNICAL INSTITUTE)



STAINED-WOOD MIRROR FRAME

BY HESTER M. VAGSTADT (POLYTECHNIC INSTITUTE, MASSACHUSETTS)

The National Competition of Schools of Art, 1914



SILVER CROSS SET WITH STONES
BY OPHIE J HOWELL (ROME)

average. The most praiseworthy perhaps were some tiles of pale green with a design of heraldic lions, shown by Mr Harry Hoyle of Accrington.

Miss Alice M Camwell of Birmingham (Margaret Street) showed in enamelled necklet of extraordinarily minute finish that was conspicuous

among the jewellery on account of the singular colour—almost greenish yellow—of the gold of which it was chiefly composed. Some interesting examples of jewellery came from the Islington London County Council (Camden) School of Art. Among them was a necklace by Miss Dorothy Ballantine composed of minute leaves of gold fastened to the links of a silver chain and a clasp in which the same gold leaves and small gold flowers were supported by rich coloured enamels and stones. Miss Josephine de Rohan of the same school gained the praise of the examiners for



A SILVER HOT WATER JUG BY WALTER J EAST (MARGARET ST SCHOOL OF ART BIRMINGHAM)



STAINED WOOL MIRROR FRAME
BY LOUIS BENJAMIN (POLYTECHNIC INSTITUTE
MARLBOROUGH)

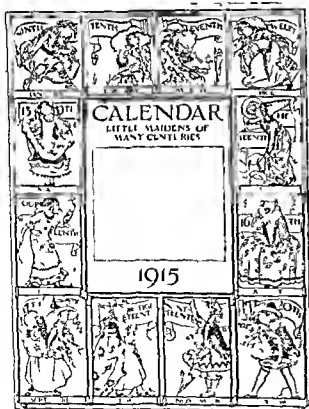
an enamelled umbrella handle of silver which however seemed somewhat heavy for the purpose for which it was designed. Other good jewellery from Islington was contributed by Miss Carrie Francis and Miss Mary A Gilfillan. A well designed buckle in silver set with octagonal plaques of green and blue enamel by Mr Charles A. Rich of Derby School of Art, a dainty silver cross by Miss Sophie J Howell of Rome and a very simple but attractive pendant of copper with a single blister pearl by Mr John T. Winson of Derby also deserved notice in this section.

The silversmiths work and small articles in metal generally were not as good as they were in



BOOK PLATES PRINTED FROM WOOD BLOCKS

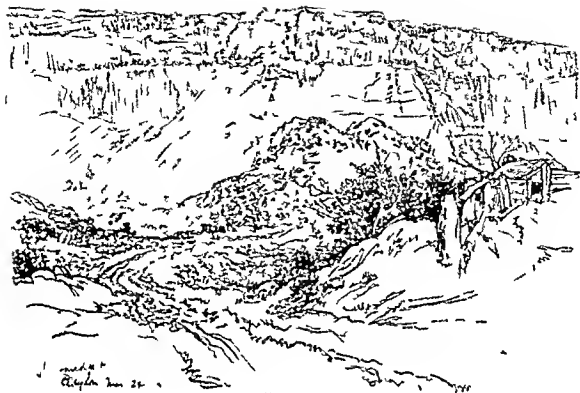
BY WILLIAM LILEY (SUNDERLAND)



LITTLE MAIDENS OF MANY CENTURIES.TM DESIGN FOR A CALENDAR BY CAROLINE HALL (SUNDERLAND)

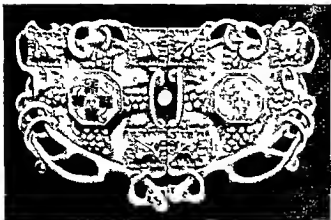
some earlier years but interesting pieces were to be found here and there among the exhibits as for example a silver hot water jug with a design of grapes in repousse by Mr Walter J West of Birmingham (Margaret Street) a silver fruit dish supported on pillars and set with amethysts, by Mr Tom Stewart of Northwich School of Art and a copper jar with cover by Miss Elsie E West of Leicester

Conspicuous among the leather work was a box for chessmen with ivory mounts, by Mr Arthur G Small, of Birmingham (Moseley Road), to which a gold medal was awarded. The box, circular in shape was of an uncommon red colour and decorated with a small interlaced design in green and white. There was a suggestion of the influence of West African native art in Mr Small's chess box, and in the red leather card cases and foot stool by two other Moseley Road students, Miss Dorothy A Rowe and Miss Gladys I Ward, in which a somewhat similar pattern was seen. Mr Frederick R Smith of Wolverhampton School of Art showed a chalice case of tooled leather that was



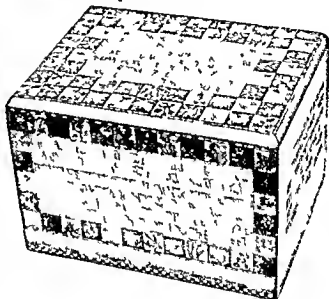
THE SANDPIT LEAD PENCIL DRAWING
BY LEONARD R SQUIRRELL (HISWICH)

The National Competition of Schools of Art, 1914



SILVER BUCKLE ENAMELLED AND SET WITH A STONE. BY CHARLES A. RICH (DUBLIN)

(Kensington) with a composition of running deer and Indian hunters on a brown ground, which gained a gold medal in its section, and among the like a round dish by Miss Elizabeth Anglin of the Crawford Municipal Technical Institute, Cork, and a fan by Miss Dorothy M. Nicholson, of Dublin. A damask serviette by Mr. Robert D. Burt of Dunfermline, a design for the decoration of a panelled drawing room by Mr. Horace C. Harvey, of Hackney Institute School of Art, a panel painted in tempera by Miss Edith A. Hendry of Ipswich and the circular modelled panels by Mr. George R. Hogg of Nottingham may be mentioned among many other examples



STAINED WOOD BOX BY LOUISE BENJAMIN (POLYTECHNIC INSTITUTE, MARLBOROUGH)



SILVER FRUIT DISH SET WITH STONES

BY T. O. STEWART (NORTH AICH)

that deserved notice in the National Art Competition of 1914.

In the section of architectural designs the report of the examiners is not favourable. They call attention more especially to the want of thought shown in planning and construction.

A note appended to the official list of successful competitors issued by the Board of Education states that two hundred and ninety-nine schools of art, art classes and kindred institutions participated in the National Com-

petition of 1914. Over two hundred and eighty of these were English; the small residue representing schools in Wales, Scotland, Ireland, the Isle of Man and the Dominion of New Zealand. The number of works submitted was over twelve thousand, and of these nearly two thousand received awards in one shape or other, ranging from commendations to the coveted gold medal.

Reference was made at



DESIGN FOR LACE FAN BY
DOROTHY M. NICHOLSON
(DUBLIN METROPOLITAN
SCHOOL OF ART)

of more than average interest. The leather book bindings were in no way remarkable but a few were pleasant in design. Among these were a cover for Bruce's *African Travel* with a floral design of gold on blue, by Mr Robert J Gardiner of Camberwell L.C.C. School of Arts and Crafts, another of Malory's



CESSO BOX BY MARJORIE
J. BERT (POLYTECHNIC
INSTITUTE, HARTLEYBONE)



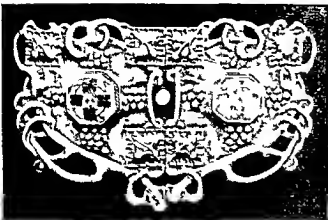
TAINEI WOOD MAKE-UP BOX
BY HESTER M. WAGSTAFF
(POLYTECHNIC INSTITUTE
HARTLEYBONE)

Morte D'Arthur, by Miss Dorothea Cowie of Chiswick, and a third by Mr George Taylor of Leicester in which the gold thistle heads embodied in the design were well suited to a cover for a book of poems by Robert Burns.

A striking and elaborate design for a woven tapestry frieze depicting a castle on a hill and two knights full

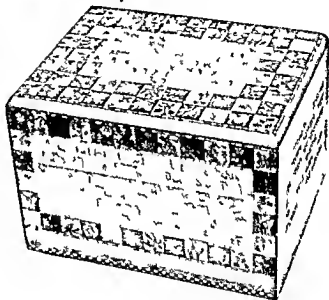
armour charging one another in the foreground, was shown by Mr Arthur Mottram of Macclesfield and from the same school came two charming designs for furniture silks in blue and purple by Mr Frank Brocklehurst and Mr William Clowes respectively. Among the stencils should be mentioned a novel design for a border by Miss Agnes M. Hawker of Bristol.

The National Competition of Schools of Art, 1914



SILVER BUCKLE ENAMELLED AND SET WITH A STONE BY CHARLES A. RICH (DERBY)

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STAINED GLASS BOX BY LOUISE BENJAMIN (POLYTECHNIC INSTITUTE, MARYLEBONE)



SILVER FRUIT DISH SET WITH STONES

BY T. I. STEWART (NORTHWICH)

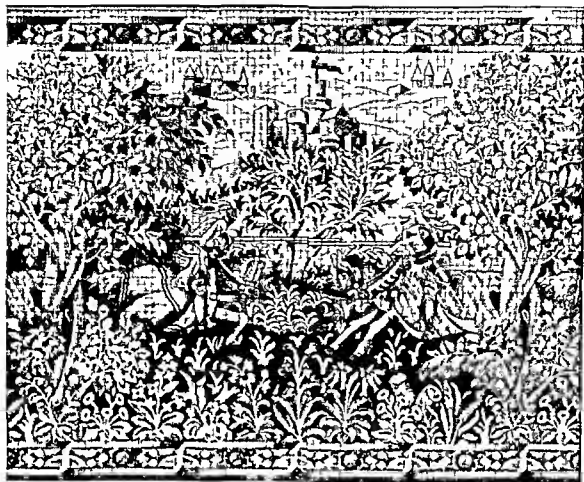
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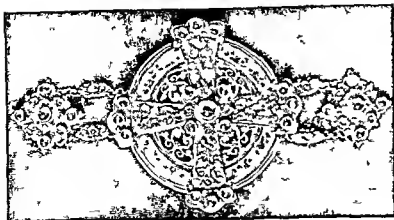
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Reference was made at 289



DESIGN FOR WOVEN TAPESTRY
FRIEZE BY ARTHUR MOTTRAM
(MACCLESFIELD)

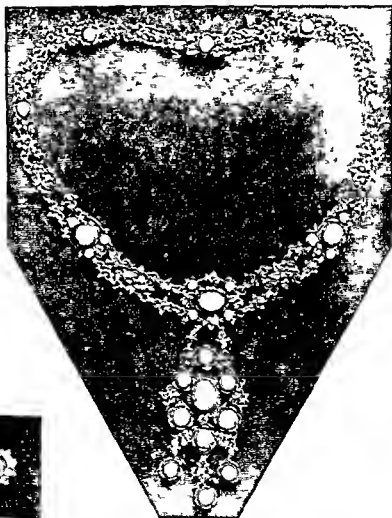


CLASP IN GOLD AND SILVER WITH ENAMEL TANGENTS SET WITH STONES BY DOROTHY BALLANTINE (CAMDEN SCHOOL OF ART, ISLINGTON)

the outset of this article to the threats of dissolution which have been uttered with regard to the National Competition. An official notice issued by the Board of Education after the foregoing article was written makes it clear that whether the intention is seriously entertained or not it will not be carried out in the immediate future, for the regulations for the National Competition of 1914 are to be operative for the year 1915.

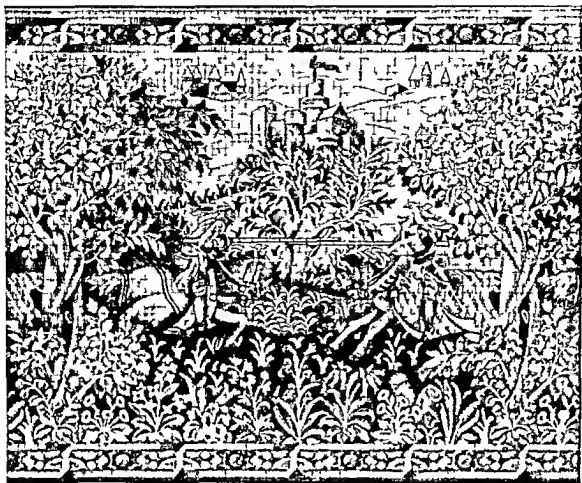
A word or two in conclusion apropos of the illustrations accompanying these notes. It is obvious that out of the total number of works exhibited only a very small proportion can be illustrated in a review

such as this, but having regard to the necessary limitation of space a liberal selection has been made. A few things, however, which it was intended to include and which are referred to above have unfortunately had to be omitted because the authorisations were not received in time to permit of the works being photographed owing to the absence of the students from home. In some



BROOCH AND NECKLACE IN GOLD AND SILVER SET WITH STONES

BY DOROTHY BALLANTINE (CAMDEN SCHOOL OF ART, ISLINGTON)



DESIGN FOR WOVEN TAPESTRY
FRIEZE. BY ARTHUR MOTTRAM
(MACCLESFIELD)

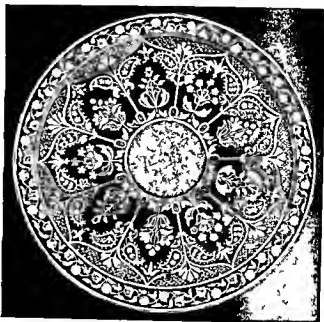
The National Competition of Schools of Art, 1914

cases the authorisations were signed by the head master of the school and were on that account not accepted by the authorities of the Board of Education

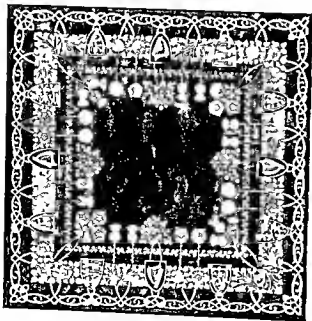
W T WHITLEY

At the Victoria and Albert Museum an opportunity is now afforded to students of Old English Furniture of observing one of the best known specimens extant of the Pre Reformation Period Mr F Harris Mitchell, of Chard, has lent to the Museum the famous Gothic Bench, for many years in the 'Green Dragon' Inn, at Combe St Nicholas, Somerset and this is now exhibited in the Department of Wood work in Room No 21 near the Exhibition Road entrance This bench has long been known to connoisseurs and was illustrated in 1859 in Parkers

Domestic Architecture in England The wood cut in this work in spite of its bad drawing shows that an important detail of decoration has been lost since Parkers day viz the figure of an angel bearing a shield which formerly constituted the terminal of the curious overhanging beam on the left side of the bench, and, if preserved might have afforded a clue to the origin of the bench It can hardly have been made in the first place for a small village



DESIGN FOR LACE DOILY BY ELIZABETH ANCLIN RAIPORI
TECHNICAL INSTITUTE CORN)



DESIGN FOR DAMASK SERVIETTE BY ROBERT D BURT
(LAUDER TECHNICAL COLLEGE DUNFERMLINE)

inn, but probably had its first home in the refectory of some monastic establishment The table with a Gothic arcaded frieze, had also disappeared before Mr Fred Roe made the drawing of the bench for his work on Old Oak Furniture In spite of this mutilation and loss, the fine proportion and execution of the linen fold back and other details give this piece of furniture a special value to students It has been set up against a background of linen fold panelling, and adjacent to a Gothic window frame in oak, from Hadleigh, Essex, recently presented to the museum by Mr A H Fass, while other appropriate furniture is placed in the neighbourhood The English, French and Gothic woodwork has now all been re-arranged in this Gallery where it can be seen to better advantage than in its former situation In Room 52 is also displayed a recent purchase of considerable interest, a quantity of plaster work, decorated in *grisaille*, which was acquired for the Museum from an old house in Kent

The Trustees of the National Gallery have appointed Mr C H Collins Baker Keeper and Secretary of the Gallery in place of Mr Hawes Tunn, retired

American Art at the Anglo-American Exposition

AMERICAN ART AT THE ANGLO-AMERICAN EXPOSITION

EACH year that the large Exhibition at Shepherd's Bush has opened its gates to the public one of its most interesting and to our mind most valuable features has been the Fine Art Section. Here in spacious well lighted galleries it is possible to see well and enjoy thoroughly the large number of works for which the rooms afford ample and comfortable wall space.

This year at the Anglo-American Exposition, as on previous occasions an interesting and a fairly comprehensive display of modern British art occupies a number of the galleries, and taken as a whole the collection is a good one both as regards the pictures and the sculpture. Ample room is provided for the exhibits and the sculpture agreeably disposed with bay trees and shrubs at intervals is seen perhaps to better advantage than elsewhere in London exhibitions where our sculptors rarely have justice done to them. As, however the majority of the exhibits in the British Section are productions of artists whose works are frequently illustrated in these pages—quite a number of them having indeed already appeared in *THE STUDIO*—it will be of greater interest if our attention is devoted to an examination in detail of the American Section as containing works with which the British readers of this magazine are less familiar.

Perhaps the most pronounced characteristic of American art as here displayed is, speaking generally and also somewhat paradoxically, its *lack* of any pronounced characteristics—characteristics, that is to say, which betray and reveal its nationality. Sufficient time has scarcely as yet elapsed in the history of the art of the United States to allow of the

evolution of any peculiarly national attributes in that art traditions are unquestionably being slowly formed but their roots are not yet deep enough nor are they at present of sufficiently long duration to have resulted in the flowering of anything distinguishable so far as a purely American style. There is uncontested evidence of a greater preponderance of French as opposed to British influence in the work of many American painters. If it be true that all good Americans when they die go to Paris it would seem to be equally true that the majority of those who belong to the artistic fraternity migrate thither beforehand and spend a good part of their lives in *la ville lumière*. So it is that in looking around the exhibition one is immediately struck by the strong affinity between this art and contemporary French painting, though one would not overlabour this point, for many of those who are represented have become so acclimated by their long residence in Paris that their regular contributions to the Salons are sometimes more Parisian than the Parisians.

Five rooms are set apart for pictures by artists

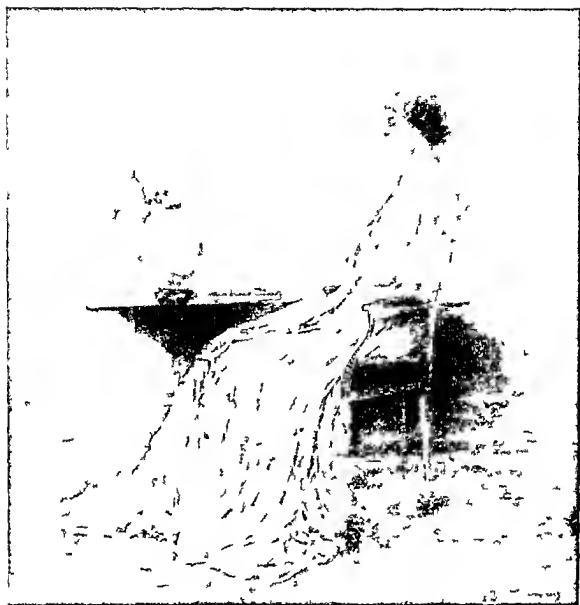


DICHTER LIEBE—A MORNING IN MAY

BY J. EOLSHOVEN



VILLAGE RIDER
BY J C JOHANSEN



(The property of the Library of Congress
New York City)

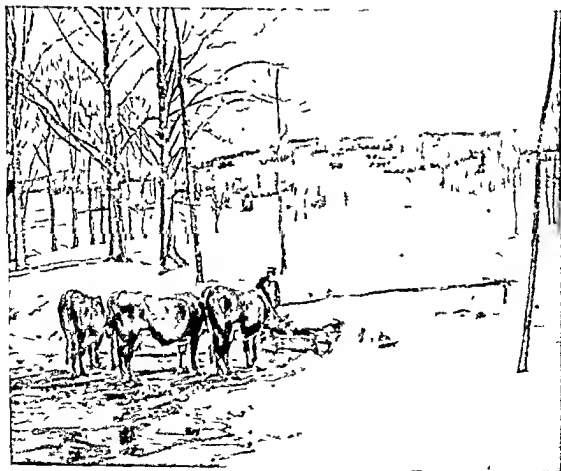
LADY IN WHITE
BY T W DEWING

American Art at the Anglo-American Exposition

resident in the United States and before proceeding to discuss them in detail we must not omit to record our thanks to the artists and to Mr Hugo Reisinger, who organised this section, for giving us permission to illustrate the spacious treatment *Village Rider*, by J. C. Johansen, the subtly atmospheric *Lady in White*, a little reminiscent of Whistler, by T. W. Dewing, J. Rolsboven's sunny picture of a girl in bright blue *Dichter Liebes-Morgens in Wien*, John W. Alexanders fine and imposing portrait of a gentleman, and the large snowy landscape, *Hill Farm in Winter* by Gardner Symons.

Besides the works just referred to E. W. Redfield exhibits a good snow painting, *On the Delaware* and *A Garden by the River*, a work of most delightful colour to which a reproduction in black and white would do scant justice. Other good things are L. Kronbergs harmoniously coloured *In the Dressing Room*, the *Still Life* by E. Carlsen, W. M. Chase's *Portrait of Miss C.*

and clever painting, of *Fish, Pauline*, by Miss H. M. Turner, *The Circus*, by George Bellows, *The Viceroy*, by L. A. Cockcroft, and Albert Sterners *The Japanese Print*. Miss Cecelia Beaux exhibits a *Portrait Study*, decoratively if a trifle too arbitrarily posed, of a girl in a magnificently tinted purple and yellow brocaded robe against a dark background, and W. Elmer Schickels *Waterfall* is an admirable and typical example of his personal art. Childe Hassam sends six works, among them an extremely clever painting of an interior *Room of Flowers*, full of light and colour, but in the typical of his work in general, are the picture entitled *Young Woman Reading*, *Midnight Landscape* and *The Window Curtain*. Garbner's work is also represented by a painting, *After the Rain*, in which the slow moving, greenish water is treated with great fidelity to nature, the artist here, relieved an admirable composition in which he introduces some agreeable colour into the painting of the boats moored in the river and



HILL FARM IN WINTER

BY GARDNER SYMONS



"PORTRAIT BY JOHN W ALEXANDER

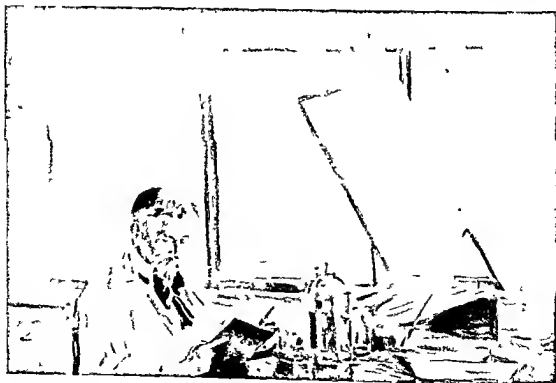
American Art at the Anglo-American Exposition

C. W. Hawthorne exhibits a fine work, *Refining Oil*, rich in harmonies of green and blue, a beautifully restrained *Girl with Rose*, and *The Fisherman*, while Horatio Walker is represented by a rather dramatic canvas *Ploughing*, *First Glean*

Two rooms contain pictures, most agreeably hung, by American artists resident in France, the work of most of them has been illustrated from time to time in these pages notably in the interesting articles by Mr E. A. Taylor. Richard Miller contributes two examples, a charmingly sunny *The Green Parasol* and *Lady with Red Hat*, the latter here illustrated. Another artist who delights to flood his canvas with sunlight is F. C. Frieseke, whose large picture *The Garden Umbrella* is attractive but hardly as satisfactory as the subtle and most interesting piece of painting *In the Boudoir*, which is reproduced with other examples of his work elsewhere in this number. A work in which the problem of figure painting in sunlight is treated with marked success is *Dinner* by Louis Ritman. Here, with perhaps some reminiscence of the work of Miller, the artist has achieved a composition, happy alike in colour and design, in which the whole is as it were tremulous with morning sunlight and the promise of a glorious unclouded day. George Oberteuffer shows three robust and

characteristic works, one a very clever impression, *Yachts on the Havre*, a boldly treated *Notre Dame de Paris*, and a vision of St Sulpice seen through the tender green of trees in *Springtime in Paris*. Other works which call for notice are those of Elizabeth Nourse, E. P. Ullmann whose clever studies of Parisian types are marred by a little unpleasantness of colour, the water colours of Frank Boggs, and work in the same medium by Miss Florence Este, Walter McEwen's highly finished works reminiscent somewhat of the Dutch Interior painters, a fine Gari Melchers—*The Smithy* the paintings, a little too brusque and summary in their statement, by Roy Brown the large portrait of Madame Bohm by Max Bohm, of which a colour reproduction appeared in this magazine some two years ago the amusing mosaic like *Paris Plage* by John Noble, and a decorative composition *An Idle Morning*, by T. R. Hopkins.

Four galleries comprise the British American Section, and are filled with the productions of artists whose work is very familiar to us since they all reside and exhibit their work in Great Britain, indeed many of them have become so closely identified with the British art world that one had quite forgotten in some cases their American origin. Mr Sargent, who fills a wall with a dozen of those



"JOSEPH PENNELL ETCHING



"DEJEUER" BY
LOUIS KITMAN



LADY WITH RED HAIR
BY RICHARD MILLER

American Art at the Anglo-American Exposition

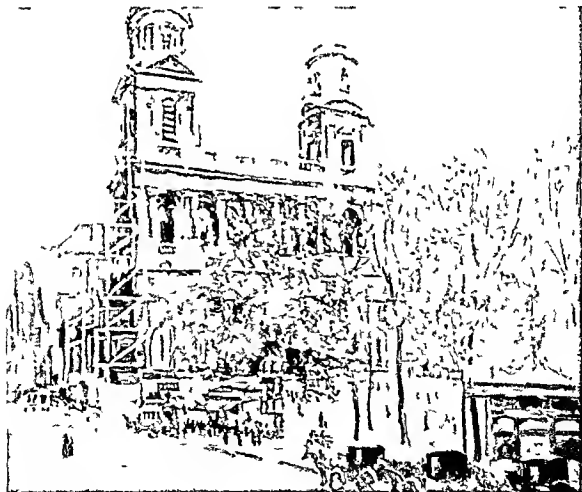
superb water-colour impressions which only his amazing vision is enabled to comprehend and record with such precision and such masterly technique, and Mr Pennell, who shows a large number of his well known lithographs from the Panama, the New York and the Philadelphia scenes, we certainly look to find represented here, but one did not know, or had lost sight of the fact, that work by Mark Fisher, Guido Goodman, Henry Muhrmann, and Jacob Epstein might appropriately be classed as British American.

Besides good work by the men just mentioned there are in this section a number of lithographs and etchings by Whistler, some of the excellent pen-and-ink drawings by Abbey, whose large decorative picture, *The Duke of Gloucester and the Lady Anne* (which if we mistake not was the fine work, exhibited at the Royal Academy in 1896 which gained him his Associateship), represents his painting, etchings by Donald Shaw MacLaughlin, paintings and

charcoal drawings by Frank Mura, lithographs and pastels by J. McClure Hamilton, who also shows three interesting paintings, one a portrait of Mr Gladstone in his study and two of Mr Pennell.

Space does not allow of detailed mention of a great number of the admirable works exhibited, but especially noteworthy are the delicate drawing *Study of a head* by Louise de Rosales, Elizabeth Nourse's clever water colours, the etchings of Clifford Addams and some interesting paintings by Inez Addams, particularly *The Death of Lucretia* and the very beautiful *Daphne* also the lithographs of Albert Sterner and in particular his *Amor mortis*, a Pierrot mourning his dead love.

The room reserved for the American Society of Illustrators contains work in a branch in which artists across the Atlantic unquestionably excel, and their robust illustrative and decorative magazine work can well support comparison with the best that is being done anywhere at the present day.



From the ensemble one misses the very personal work of Myron Barlow, and the clever interiors of Walter Gay, both of these painters being unrepresented, there is no example of the art of Winslow Homer, and one regrets the absence of any canvas by Whistler. These omissions apart, the exhibition is one of much interest, presenting, as it does, to the British public a fine collection of work by painters whose art both for its own sake and for the sake of our close national kinship one would desire a better acquaintanceship with on this side of the Atlantic.

A. R.

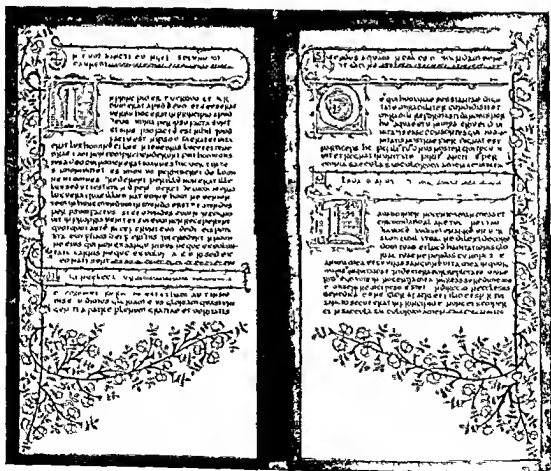
STUDIO-TALK.

(From Our Own Correspondents)

LONDON—The month of August to which most of us look forward as a period of peaceful relaxation and rest has this year opened with the most stupendous upheaval of armed force that the world has ever witnessed

What the ultimate effect of this great war will be on the progress of art it is impossible to say, but it must inevitably have far reaching consequences. Its immediate effect, however, is nothing short of disastrous to the vast majority of those engaged in the practice of one or other branch of art. Even portrait painters who in normal times are rarely without a commission, find themselves idle owing to commissions being cancelled in consequence of the financial disturbance, and a large number of artists who depend for a livelihood on work of a more or less "commercial" character are having a hard time.

In turbulent times such as these when the air is filled with echoes from the battlefield it is a welcome relief to turn for a moment to things which remind one of the calm and peace of the sanctuary. Such are the two altar cards of which we give reproductions. They were executed by Mr W. H. Cowlishaw, architect of Letch



ILLUMINATED ALTAR CARD FOR THE CHURCH OF ST. HUGH, LETCHWORTH

BY W. H. COWLISHAW



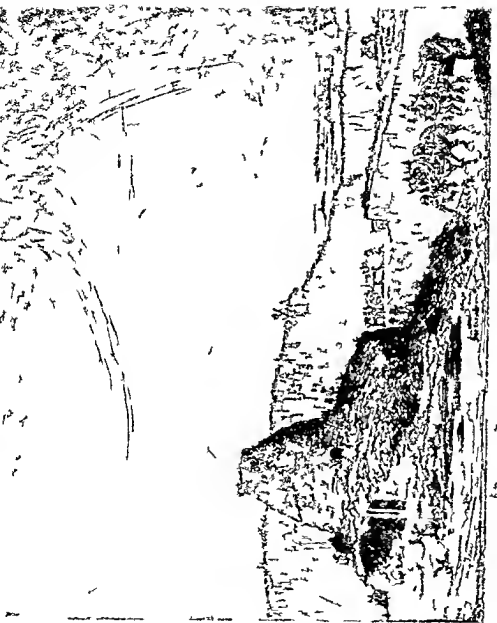


MILAN FROM A WOOD ENGRAVING
BY O. WYNNE APPERLEY R.I.



"THE PICNIC FROM AN ETCHING
BY E HERBERT WHYDALE

THE CHALK PIT INOM AN LTCJING
BY L. HERBERT WINDALE





"FROST AND SNOW"
FROM AN OIL PAINTING BY
MAURICE CULLEN.



FROST AND SNOW
FROM AN OIL PAINTING BY
MAURICE CULLEN

icular to the powerful and individual work of Mr. A. A. Jackson, formerly of Montreal, but now of Toronto. There can be no doubt that Mr. Jackson is a coming man. He not only has an admirable colour sense and a fine feeling for decorative design, but, what is more important, he has something worthwhile to say. His expression is eminently personal. It is at once simple, direct, and forcible, and he is the first Canadian artist to attempt with real success the interpretation of the more distinctly typical Canadian landscape in moods other than that of winter.

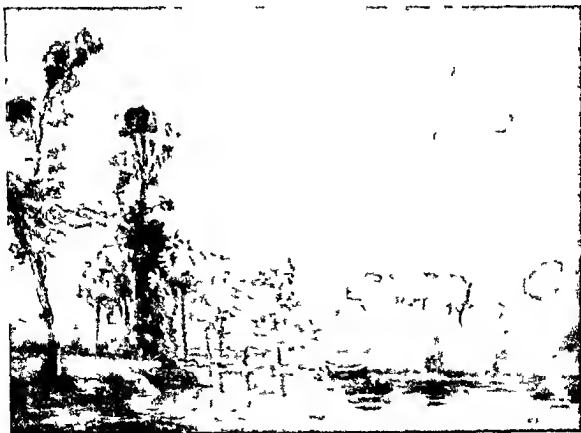
For the past year Mr. Jackson has sought and found inspiration in the lonely places of Northern Ontario. His sketches and pictures suggest poetically yet strongly and truthfully the grim silent beauty and loneliness of this wilderness. Some of the paintings are of very high pictorial quality and notably *I Spy it on Georgian Bay* and *The Lull of the Leaving Fire* exhibited in Montreal this spring. The former here produced is an arrangement of dark greens and violets, rather dourly contrasted yet entirely harmonious. The move-

ment in the water is finely suggested while the work as a whole displays largeness of vision.

Miss Mabel May, Mr. Randolph Hewton, Mr. Arthur Rossin, and Mr. Albert H. Robinson are also young Montreal artists of original outlook and considerable promise. Among the work shown by more mature painters, Maurice Cullen's *Frost in Snow* and *The Ice Harvest* were greatly admired for their truth and tonal qualities, and the contributions of Mr. Brymner, President of the Royal Canadian Academy, as usual attracted attention.

H. M. L.

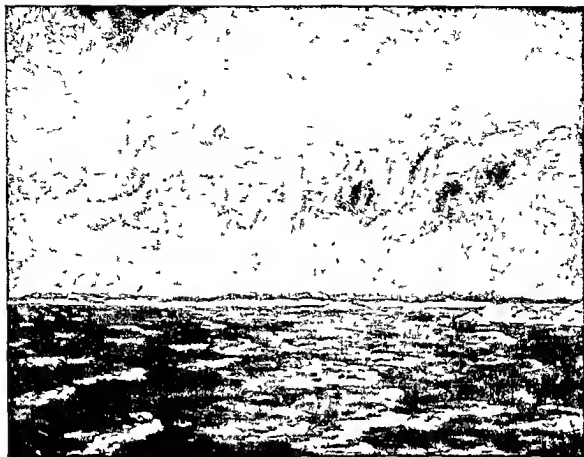
TORONTO.—The season of 1913-14 was remarkable for artistic activity in the Queen City of Canada. The exhibition of the Ontario Society of Artists, already noticed in these pages, led the way, and was followed by a very admirable display of Japanese Prints at the Grange—the temporary home of the Toronto Art Museum and formerly the residence of the late Lord Goldwin Smith. In the grounds a permanent gallery of the Fine Arts





"THE ICE HARVEST"
BY MAURICE CULLEN

(Art Association of Montreal)



'A SQUALL ON GEORGIAN BAY'

(Art Association of Montreal)

BY A. V. JACKSON

is about to be erected. This exhibition, an entirely new departure in Canada, attracted much interest. Following upon this was the Second Annual Exhibition of "Little Pictures." This is an effort by a few younger painters to popularise their work in the homes of the middle-class citizens, where wall space is insufficient for the display of large canvases. Many new aspirants for painting honours were invited and the work of students was included. Mr J. E. H. Macdonald, A.R.C.A., among the older men, was the most successful exhibitor. Later the Women's Art Association threw open their Galleries for a loan collection of lace and art needlework, with contributions from the South Kensington School of Needlework, and Lady Egerton's famous Greek lace collection. This was followed by an exhibition of paintings by Canadian artists, past and present—a very interesting display. At the same time members of the Association staged many examples of their own handiwork as craftsmen. Many beautiful objects were shown. The Association numbers 2000 efficient members, with galleries and work

rooms in the principal cities of Canada. To the President, Mrs. Dignam—a very capable painter and craftswoman—is largely due the success of the Association which has been in existence for nearly thirty years.

J. E. S.

WINNIPEG—Among the more recent Art Institutions in the Colonies is the Winnipeg Museum of Fine Arts, which was opened in 1912, with an exhibition of Canadian Art. Since then the Art Committee have placed on view exhibitions by contemporary artists of note, Continental as well as British.

The exhibition of the Royal British Colonial Society of Artists, which has just closed, aroused great interest and was largely attended. Last month a series of water-colours by several notable exponents of that medium were shown, along with a collection of black-and-white work by such known illustrators as L. J. Sullivan, R. Anning Bell, T. Heath Robinson, and many others.

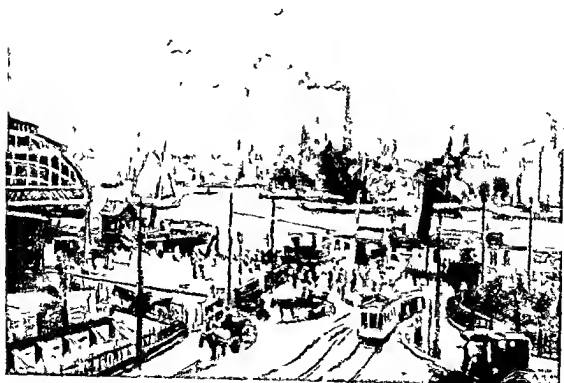
In Gallery 1 there is an exhibit of special interest to the citizens of Winnipeg consisting of drawings, paintings, and designs by the students of the Winnipeg School of Art, which, including the works which were successful in gaining Scholarships and Bursaries tenable in the session 1914-15, represent the results of the first session, for the school was opened on September 2, 1913 in direct connection with the Art Gallery. The Principal is Mr Alec J. Musgrove, who came over from Glasgow to take up the position.

The Winnipeg Museum of Fine Arts was inaugurated this year to meet the growing demand for aesthetic education on the part of the citizens, and since its opening, has placed on view good exhibitions, thereby affording opportunities to see the work of many notable artists. Already the nucleus of a permanent collection has been formed and this is being added to from the various exhibitions by purchase and by presentation. The Galleries are open daily, free, and the attendance is large. So great was the appreciation shown by the public that the Committee decided to open the proposed school at once, with the result that a

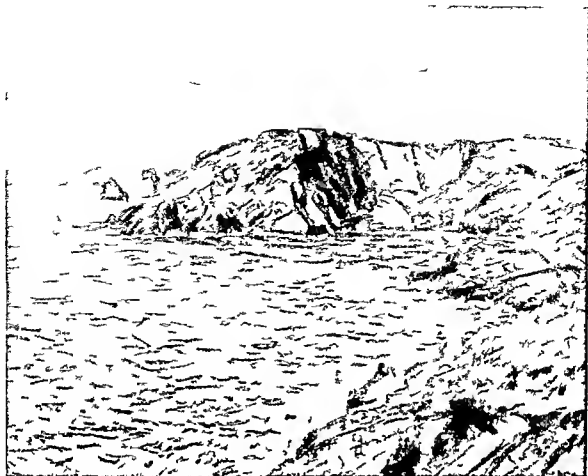
year after the opening of the Gallery, the school commenced its first session.

MLI BOURNE.—Mr Will Ashton, an Australian artist who recently returned from an extended European trip, has just had a very successful exhibition of his work at the Guild Hall. Most of the work has been done in Paris and Venice and is remarkable for its eminently sane outlook, while being fine in tone and colour. Mr Ashton's latest productions as exhibited at the Paris Salon and elsewhere seem to promise him a high place in the history of art work by Australians. Among his Italian pictures special mention should be made of No. 1 *Santa Maria della Salute* and the *Ponte alle Grazie, Rio Arno, Florence*, and among the Dutch pictures the fine *Rotterdam* so full of movement and life. The *Evening Seascape, Tintagel, Cornwall* shows the quieter side of Mr Ashton's art.

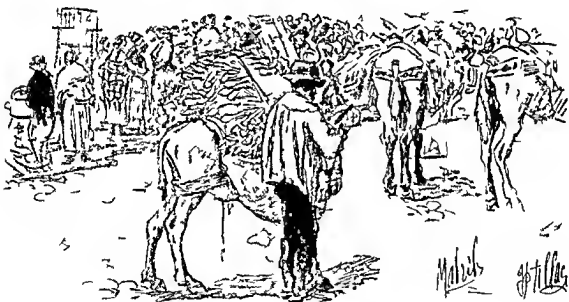
Mr Edwin Harcourt a well known Paris Salon exhibitor, has been showing some fine work at the 'Centenary.' His capabilities as a portrait



* ROTTERDAM HOLLAND



"EVENING SEASCAPE TINTAGEL,
CORNWALL." BY WILL ASHTON



SKETCHES OF MARKET LIFE
IN MADRID FROM CHALK
DRAWINGS BY J P TILLAC



* STREET MARKET CALLE A FIGUEROA MADRID
FROM A CHALK DRAWING BY J. P. TILLAC

books are full of reminiscence of the places he has visited both in the Old World and in the New. In Spain, where he has spent a considerable time, he has amassed a large collection of drawings chiefly of street scenes in cities where Castilian or Basque types are found, such as Madrid, Toledo and Bilbao. A shrewd observer, he has a keen eye for the characteristics of the people he portrays as may be seen particularly in his studies of the Basque type of humanity whose anthropological status has puzzled the learned. Mons. Tillac studied at the *École des Beaux Arts* in Paris under M^r Gérôme, Cormon and Waltner, and at the *Salon* of the *Artistes Français* in 1905 he was awarded a *mention honorable*. Since then he has spent most of his time in travelling. In his drawings such as those reproduced, he uses a little colour by way of *rehaussement*.

TOKYO—Recently the Imperial School of Art, Tokyo, the premier institution of the kind in Japan celebrated, with appropriate ceremonies and with an exhibition of its treasures, the twenty fifth anniversary of its foundation. A brief history of the school may prove of value to those interested in the progress of art and art education in Japan.

It was in July 1885 that a committee was appointed by the Department of Education to investigate matters concerning the teaching of drawing in schools. As a result, a bureau for drawing was established in November of the following year. This bureau was the pioneer of the Imperial School of Art, Tokyo, which came into existence by Imperial order on October 4 1885 and came to occupy the present splendid position in Ueno Park which was formerly used by the Educational Museum. The Art School was opened on February 1 1890 under the directorship of Baron Hamano. The curriculum then consisted of painting, lacquer work, wood carving and metal chasing, there being two different courses, one taking two and the other three years to complete. There was also a normal course. In October 1891 Mr. Kakuzo Okakura, whose death was referred to in *THE STUDIO* a few months ago (see March No. p. 166) became the director. In November 1893 a four year course was instituted, in addition to a preliminary course lasting one year, and metal casting was added to the curriculum.

In May 1895 the instruction in painting and carving was divided into three forms or styles, based upon the three distinct periods in the history of our art. In the following year the *reposse* process was introduced into the course of instruction in metal work and a course in design and another in the European style of painting were added. In March 1899 Mr. Okakura was succeeded by Mr. Hideo Takamine, and the method of teaching devised by his predecessor was altered. Clay modelling, which was bound to affect our sculpture to a considerable degree, was introduced into the casting department, and came to be adopted for the first time in making sketches for wood sculpture in the following year. In January 1900 Mr. Kanae Kubota became the director, only to be superseded in the following year by Mr. Naoniko Masaki, under whose able directorship the school still continues to train young artists. Four years later that is to say in 1905 the school adopted the five-year course.



FOUNDRY OF METAL CASTING SECTION, IMPERIAL SCHOOL OF ART TOKYO

form and colour of the designs of different periods, and they are required to sketch plants and animals and evolve new designs therefrom. The instruction in painting comprises the copying in colours of the works of ancient and modern masters, the painting of flowers, animals, costumes, armour, weapons &c., and the students have also to make charcoal drawings of architectural decorations, animals and figures, so as to learn how to make indentations and master the effect of light and shade. In the course of clay modelling they are made to copy old and new decorations and articles of home and foreign origin, and finally to work out some new designs. Lectures are given on such subjects as the methods of designing architecture, perspective, instrumental drawing and applied art.

Industrial chemistry is one of the important studies prescribed for this department. The first year class in chasing begins with carving on metal, from a model straight lines and curves and the students are expected to carve some patterns of their own. By degrees they are trained in *katakiri-bori*, (the method of engraving which reproduces the brush work of Japanese paintings) metal inlay and *maru bori* (the method of carving a metal all round into a shape). In the repousse class the work begins with hammering copper and iron into simple objects, and then gradually advances to the production of water jars, flower vases, incense burners, fishes, birds and animals. Students in this class also receive lessons in painting, design and clay modelling.

The two subjects of metal chasing and repousse are taught in the department of metal work. The former comprises instruction in the methods of carving metals with the chisel and the latter that of beating metal into the required shapes.

In the department of casting students begin by making plaster casts of simple objects and end in making metal casts of statues, &c., including the method of colouring metals. Students who take the course in lacquering are taught the art of

simple floral subjects and gradually proceeding to more complex and elaborate decorative motifs. The students often go on sketching tours with or without their teacher.

For the students who are taking the course in the European style of painting special stress is laid on charcoal drawing from casts during the first year in addition to the normal instruction in instrumental drawing, anatomy and perspective. Lessons in oil painting of still life and landscape are also given. From time to time they are given subjects for composition, using only charcoal, water-colour or pencil. In the second year they are taught to make charcoal drawings of the human body and in the third and fourth years they substitute oil for charcoal. In oil painting of still life subjects and landscape, as well as the subjects for composition, they proceed gradually from the simple to the complex. The first semester of the last year of the course is devoted to the composition of diploma pictures to be finished in the second semester, together with a self portrait in oils. Historical

subjects or those showing the manners and customs of different periods are generally given for composition. At the end of each semester the works executed by the students are exhibited and judged.

The department of sculpture at the Imperial School of Art is divided into modelling, wood carving and ivory carving. For the class in modelling floral and other decorative subjects in relief are given to be copied, and later animals and human heads. After the second year the students are set to make clay sketches of birds and animals either in the class room or in the zoological garden followed later by models from the living figure. They are also taught how to make plaster casts, and the last year of their school is devoted to their diploma work. The order of instruction in the classes for wood carving and ivory carving is similar to that pursued in modelling.

In the design class lessons are given in designing, painting and clay modelling. The instruction in designing is intended to familiarise them with the



ATLIER OF MODELLING SECTION, IMPERIAL SCHOOL OF ART, TOKYO

As the edifice became inadequate for the increasing demands of the growing institution, the building, used by the Imperial Library, came to serve as classrooms. In 1907 the Department of Education decided to provide the school with a group of new buildings, and the work was commenced in July. In January 1911 the old building was destroyed by fire, and soon after a new one was erected on its site, so that the school is now equipped with brand new buildings scattered among the beautiful old trees in the park. The main edifice is very beautiful, the style being a combination of Japanese and European architecture, indicating in a way the ultimate evolution of the architectural style of Japan.

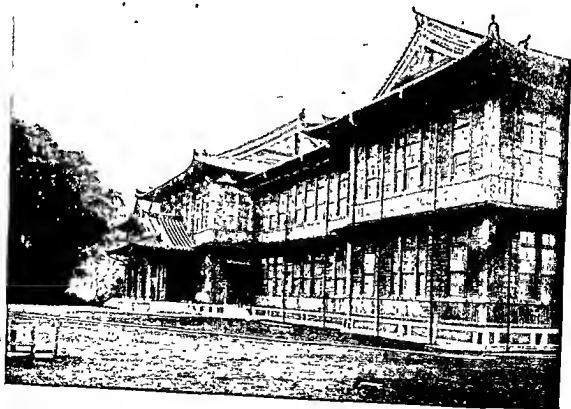
The Imperial School of Art, Tokyo, is now equipped for the training of students in the following seven courses: Japanese painting, European style of painting, sculpture, design, metal work, casting and lacquer work, and it also offers a

special course for the training of teachers of drawing in Normal, Middle, and Girls' High Schools. One of the striking developments in recent years is the great increase in the number of applicants for instruction in the European style of painting, which has been accompanied by a corresponding decrease of students for the course in Japanese painting. The work done by the graduates in the Japanese style of painting has, generally speaking, been infused with an indefinable something that comes from an effort to improve and to achieve something new. There is invariably something in it which is foreign to the traditional quality, though not necessarily betraying European influence. And in the sculpture also a glance is sufficient to distinguish the work of those who have been trained in the art school. There is something solid and precise in the modelling, and the realistic touch is apparent.

A brief survey of the principles by which the school is guided in training the young artists will



ATC 28 1 JAPANESE PAINTING, SECT. 10, IMPERIAL SCHOOL OF ART, TOKYO



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ATELIER OF JAPANESE PAINTING SECTION, IMPERIAL SCHOOL OF ART, TOKYO



DESIGNING SECTION, IMPERIAL SCHOOL OF ART, TOKYO

enable the reader to understand more thoroughly the Tokyo Bijutsu Gakko, which, following the official translation, stands for the Imperial School of Art, Tokyo. Art is long and the five years course of school life is entirely madequate for the full development of an artist's capabilities. To be able to produce a work worthy of being handed down to posterity as a masterpiece of art one must be favoured with considerable gifts and unusual talent. While genius is rare among us, each of us has some special gift or talent to develop and it is the aim of the school to find what that is and to foster it to its fullest possibility. And what the school is able to do is to give the students instruction in subjects calculated to develop hidden possibilities in them and merely start them in the branch of art to which they are to devote their lives. The work worthy of themselves can only be looked for from the life of constant effort and perseverance after they finish the school. Such is the view held by the school.

in the last year are divided into three classes, each with a special teacher. During the first four years they are taught to understand the mental attitude and the peculiarities which characterise the brush work of both old and modern painters, by copying the paintings of old masters and those of their teachers. Sketching also plays a very important part in the curriculum. Students are first taught to sketch such simple objects as grass, trees, flowers and fruit. Then they proceed to sketch insects, birds, and beasts, either in the class room or in the zoological garden situated close at hand. Subsequently they enter on a course of drawing from the living model. Armour and helmets, State robes as worn in the olden times, as well as the dresses of the present day are used in order to acquaint the students with the manners and customs of different periods and with the composition of colours. Throughout the course they are encouraged to apply in their compositions the knowledge they have gained, and thus an endeavour is made to foster originality. Their ability to paint is also turned towards design, beginning with

In the course of Japanese painting, the students

simple floral subjects and gradually proceeding to more complex and elaborate decorative motifs. The students often go on sketching tours with or without their teacher.

For the students who are taking the course in the European style of painting special stress is laid on charcoal drawing from casts during the first year, in addition to the normal instruction in instrumental drawing, anatomy and perspective. Lessons in oil painting of still life and landscape are also given. From time to time they are given subjects for composition, using only charcoal, water-colour or pencil. In the second year they are taught to make charcoal drawings of the human body, and in the third and fourth years they substitute oil for charcoal. In oil painting of still life subjects and landscape, as well as the subjects for composition, they proceed gradually from the simple to the complex. The first semester of the last year of the course is devoted to the composition of diploma pictures to be finished in the second semester, together with a self-portrait in oils. Historical

subjects or those showing the manners and customs of different periods are generally given for composition. At the end of each semester the works executed by the students are exhibited and judged.

The department of sculpture at the Imperial School of Art is divided into modelling, wood carving and ivory carving. For the class in modelling floral and other decorative subjects in relief are given to be copied, and later animals and human heads. After the second year the students are set to make clay sketches of birds and animals either in the class-room or in the zoological garden, followed later by models from the living figure. They are also taught how to make plaster casts and the last year of their school is devoted to their diploma work. The order of instruction in the classes for wood carving and ivory carving is similar to that pursued in modelling.

In the design class lessons are given in designing, painting and clay modelling. The instruction in designing is intended to familiarise them with the



ATELIER OF MODELLING SECTION, IMPERIAL SCHOOL OF ART, TOKIO



FOUNDRY OF METAL-CASTING SECTION, IMPERIAL SCHOOL OF ART, TOKYO

form and colour of the designs of different periods, and they are required to sketch plants and animals and evolve new designs therefrom. The instruction in painting comprises the copying in colours of the works of ancient and modern masters, the painting of flowers, animals, costumes, armour, weapons &c., and the students have also to make charcoal drawings of architectural decorations, animals and figures, so as to learn how to make indentations and master the effect of light and shade. In the course of clay modelling they are made to copy old and new decorations and articles of home and foreign origin, and finally to work out some new designs. Lectures are given on such subjects as the methods of designing architecture, perspective, instrumental drawing and applied art.

The two subjects of metal chasing and repoussé are taught in the department of metal work. The former comprises instruction in the methods of carving metals with the chisel, and the latter that of beating metal into the required shapes

Industrial chemistry is one of the important studies prescribed for this department. The first year class in chasing begins with carving on metal, from a model straight lines and curves and the students are expected to carve some patterns of their own. By degrees they are trained in *kataken-bori*, (the method of engraving which reproduces the brush work of Japanese paintings), metal inlay, and *maru-bori* (the method of carving a metal all round into a shape). In the repoussé class the work begins with hammering copper and iron into simple objects, and then gradually advances to the production of water jars, flower vases, incense burners, fishes, birds and animals. Students in this class also receive lessons in painting, design and clay modelling.

In the department of casting, students begin by making plaster casts of simple objects and end in making metal casts of statues, &c., including the method of colouring metals. Students who take the course in lacquering are taught the art of

hira makiye, or flat lacquering and *taka makiye*, high or raised lacquering, and of preparing lacquer of different colours. As in all other cases, they are encouraged to devise and produce something original, and they are allowed the utmost freedom in the execution of their diploma work. To widen their knowledge of art and ennoble their thoughts, certain general studies are prescribed, such as foreign languages, the history of manners and customs, and of Oriental and Occidental art aesthetics and western archaeology. In teaching some of these subjects photographs and lantern slides and the Imperial Household Museum, which is in close proximity to the school, are freely made use of in order that real and accurate knowledge may be acquired.

The Imperial School has enlisted the services of the best artists available. On its staff of instructors there are five Court artists. Two of them, Takamura Koun, professor of modelling and Takenouchi Hisakazu, professor of wood, ivory and decorative carving, have been teaching there for twenty five years, that is from the beginning of



ROSE BOWL WITH FLIQUE À JOUR ENAMEL BORDER
BY EDWARD THORNTON
(City and Guilds of London Institute)

the school. Also Prof. Kojima of the First Higher School has been teaching instrumental drawing at the art school ever since its foundation.

At the celebration of the twenty fifth anniversary of the school to which reference was made at the commencement of these notes, a suitable recognition was made of the long and valuable services rendered by the three teachers just mentioned.

Upon that occasion a bronze bust of the late Hasimoto Gaho and another of the late Kawabata Gokusho, both of whom had taught at the school and in their capacity of teachers and artists contributed much towards the progress of Japanese painting, were presented to the school by their followers and now occupy positions in the peaceful shade of the trees in the school garden, where homage is paid to them by many of their monjun. By the efforts of these teachers and those of Kano Hogai, Hishida Shunso, and Okakura Kakuzo, all of whom are now dead and gone, as well as of those living artists now connected with the institution, which attracts young artists from all over the empire, the Imperial School of Art, Tokyo, occupies a pre-eminent position in the art world of Japan.

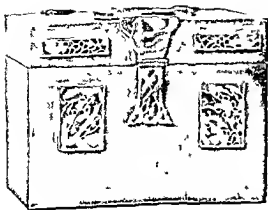


ENAMELS FOR A BOOK COVER

BY MISS COVER

(City and Guilds of London Institute Enameling)

HARADA JIRO



CLOISONNÉ ENAMEL CASKET
BY MISS EVANS
(City and Guilds of London Institute)

ART SCHOOL NOTES

LONDON.—In a recent number of THE STUDIO some illustrations were given of enamel work executed during the past year or two by Mr. Alexander Fisher who in this branch of art has established a high reputation, and now in the accompanying illustrations our readers have an opportunity of seeing some of the work executed by his pupils at the City and Guilds of London Institute, where the classes in enamelling, gold and silversmiths' work and jewellery are under Mr. Fisher's charge. The classes are held at the Technical College, Leonard Street, City Road, Finsbury, on three evenings a week, Monday, Wednesday, and Thursday, from seven till half past nine, and the instruction which is of a practical character, comprises all the various processes of enamelling and the methods pursued in the working up of the precious metals and the making of jewellery. The Art School connected with the

Institute is carried on at 122-124 Kennington Park Road on the south side of the Thames and its curriculum comprises a course of modelling for sculptors, architectural carvers, potters, plasterers, &c., and a course of drawing and painting.

The Chelsea School of Art, carried on in connection with the South Western Polytechnic in Vincesa Road has two scholarships each of the annual value of £24 which are awarded to enable



TRIPTYCH IN TRANSLUCENT AND MILLE À JOUR
ENAMELS AND CLOISONNÉ BY W. H. FISHER
(City and Guilds of London Institute)

students to study illustration work. The course of study to be followed is planned so as to lead directly to the execution of saleable commercial work. The scholarships, which are known as the "Christopher Head Scholarships," have few restrictions and are open to all.

From enquiries made before going to press we learn that the various art schools carried on in London and the provinces will re-open at the ap-



CLOISONNÉ ENAMEL CASKET
BY MISS SOPER
(City and Guilds of London Institute)

pointed times. Those under the control of the London County Council will start on September 21, the Glasgow School of Art will resume its work on September 22, and the Liverpool City School of Art on September 23. In London most of the schools under private control were due to re-open early in the month and so far as we know nothing has occurred to interfere with this arrangement. It is, of course, to be expected that the number of male students in attendance will be considerably fewer than in normal times as many young men have for the time being forsaken the arts and crafts of peace and cheerfully responded to the call of their King and Country by joining the auxiliary forces.

REVIEWS AND NOTICES

A Pilgrimage in Surrey By JAMES S. OGILVY. With 47 coloured plates by the Author. (London: George Routledge and Sons, Ltd.) 2 vols. 50s net. So great has been the expansion of London during the past generation that one has almost come to regard Surrey as in the main a suburban county. Fortunately, however, though the county stands in point of size among the minor shires of Britain its confines still contain a big store of attractions to beguile the seeker after the beauties of nature and the antiquarian. In this dual capacity Mr. Ogilvy has explored it though the work of nature more than the handwork of man would seem to have claimed his sympathies. Surrey does indeed look very small on a map of England, yet we find the author at the close of the narrative of his exploration speaking of the "thousands of miles of dusty roads and pleasant paths he has traversed. His pages abound in historical and personal reminiscences of the hundreds of places visited beginning with Hew and Sheen, as Richmond was once called, and finishing up with Putney. How rich the little shire is in natural charms and famous buildings is shown by the coloured plates from water-colour drawings by the author. Architectural subjects are in the majority here and the rendering is convincingly veracious, but there are also some attractive landscape views, of particular interest being those which show broad vistas such as the county affords at many parts from its hill tops.

Summer By W. BERTH THOMAS and A. H. COLLETT. (London: T. C. and E. C. Jack.) 10s 6d net. With this volume the authors bring to a conclusion their tripartite work on "The English Year, and as in the two previous books which we

have already noticed in these columns, all the wonderful moods and phases of Nature, all that unceasing growth, struggle, warfare and metamorphosis in field and meadow, in hedgerow, coppice and stream which make up the life of the countryside, are admirably described in the various essays. Exquisite as is the promise of spring time, the lavish and luxuriant prodigality of Nature in June, July and August makes of our English Summer a season of surpassing beauty and of this Messrs. Berth Thomas and Collett give a fascinating account. They have as before a valuable coadjutor in Mr. Allen Seaby, whose delightful little pen drawings in the text give additional interest to the pages and there are further a dozen reproductions in colour of paintings by Sir Alfred East, Mr. Tom Mostyn and Mr. Harry Becker.

The thirteenth edition of the Wallace Collection Catalogue of Pictures and Drawings embodies numerous changes which greatly enhance its usefulness for purposes of reference and study. There is a large increase in the number of the illustrations, the new edition containing no less than 266 and though necessarily small in size they are admirably clear. Of more importance however, so far as the student is concerned, are the textual improvements. The notices of the pictures have been expanded and while the biographical information has in certain cases been abridged, greater detail has been introduced in the case of obscure artists. As a result of the close scrutiny to which the works in the collection have been subjected there are some important changes of attribution, and 170 signatures, dates or other inscriptions have been noted for the first time, while a very considerable amount of information is given as to the history of the pictures. The catalogue is arranged in alphabetical order and is supplemented by an index of numbers, a list of painters grouped according to school and two lists of portraits—one of known and the other of unknown sitters. It is well printed and at the price of one shilling is a remarkably cheap publication.

Under the authority of the Governors of Allen's College of God's Gift at Dulwich Sir Edward Cook has revised and completed the catalogue of the pictures in their gallery. The new edition runs to over 360 pages and though it contains no illustrations it is replete with interesting and useful information concerning the history of the collection, the works belonging to it and the artists represented. This catalogue also is published at one shilling.

THE LAY FIGURE ON THE RECORD OF PASSING EVENTS

"WAS a remarkable increase there has been during the last few years in the use of photography for illustrative purposes," said the Man with the Red Tie. "It seems to have gone on growing until it has ousted the draughtsman almost entirely."

"And a good thing, too," laughed the Plain Man. "Photography gives you plain, clear facts; the draughtsman gives you more or less irresponsible fancies. I prefer facts."

"Facts, indeed?" cried the Man with Red Tie. "Is that all the art of illustration aims at? Has it no other mission than to present you with a dull statement of plain realities?"

"Well, I cannot see what other purpose it can have," returned the Plain Man. "Its object, I take it, is to record for our information what is going on."

"Wait a minute," broke in the Art Critic. "You are at cross purposes. You are mixing up the general art of illustration with one particular application of it. Try let us make a distinction between them. The record of passing events has an interest, of course, and a by no means inconsiderable measure of value, but it is not the only function of illustration."

"It is the only one that matters, anyhow," asserted the Plain Man, "because it is the only one that has a direct and vivid power of attracting attention. Other kinds of illustration may amuse us or appeal to our æsthetic sense, but they fail to impress us with their veracity and so they have no practical value."

"That I am naturally not prepared to admit," returned the Critic, "but, for the sake of argument, we will assume that you are right. The only purpose of an illustration is in your opinion to be a kind of pictorial stop-press paragraph—well, what then?"

"Then, I say that a photograph, which gives you things exactly as they are is worth much more than a sketch by a draughtsman who is trying to produce a pretty picture. 'The one you can trust,' declared the Plain Man, "the other can be made anything the artist chooses and must always be subject to suspicion."

"Oh, you think a photograph is always infallible in its realism," laughed the Man with the Red Tie. "Have you never heard of the manufacture of photographic pictures for press purposes, do you know nothing of the way in which these things

are made up out of the tricks and devices which photographers use?"

"We will leave alone that side of the question," said the Critic. "Because surely we all know that a photograph when undisputed can be made to tell almost any story that the operator wishes. Of course a photograph that professes to be a record of an actual incident is not necessarily more reliable as a statement of fact than a sketch by an artist—that is a matter of common knowledge. I am much more interested in the argument that the primary function of illustration is to be plainly realistic and that its æsthetic quality should be ignored."

"Well, what have you to say against such an argument as that?" demanded the Plain Man. "An illustration I repeat should show you what is going on exactly as it happens. It may be a very pretty picture but you must remember that the facts of life are not pretty and you must accept them as they are if you are going to record them honestly."

"Quite so, you must accept them as they are," agreed the Critic. "But you want to make people understand them and you want to put them in such a way that they will appeal to the imagination of thinking men as well as to the dull and unobservant eye. Now a photograph is apt to give you a very small and unconvincing view of the subject chosen, it is almost invariably quite literal and common place in its statement and it is open to the objection that it suggests nothing to inspire you or set you thinking."

"And the artist, what more can he do with the subject before him if he sticks to facts?" asked the Plain Man.

"A very great deal more if he understands the genius of illustration," replied the Critic. "Without falsifying facts in the least he can so deal with them that they will become infinitely more illuminating than they could ever be when they were literally recorded by a mechanical apparatus which is incapable of discrimination. Viewing things in their proper perspective, he can eliminate what is trivial and unnecessary and therefore make the essential details more convincing. He can suggest by his manner of treatment quite as much as he expresses, and he can lead people on by appealing to their imagination to get a far surer grasp of the subject to which his illustrations refer. The personal expression of the artist's understanding and selective sense counts for much even in a record of facts."